

MACHINE KNITTING MONTHLY

April 2002/Issue 51

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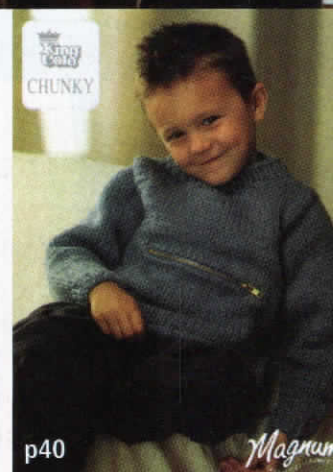
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Terry Mason, Nina Miklin, Jo Newton, Beverley
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Dear Readers...

*The sun shone down on us in Bournemouth and we had another wonderful **Machine Knitting LIVE!** The show has become a celebration of the craft and I'd like to add my personal thanks to everyone who gave me their support. I think I'll be lynched if I don't organise a repeat performance next year so, all being well, it will be the first weekend of March and my diary tells me the dates will be Sat 1st and Sun 2nd March 2003. Although we cleared Left Luggage, I still have two items of personal property left behind by visitors and they are not purchases! If you came to the show and have lost something, please call me on 01628-783080 because I may be able to help.*

To all those who have kindly asked, I shall live to see another show! I'm bruised and still sore after falling down a 6-inch step, right outside the bedroom door of the hotel, on the first day of the show. (No - I didn't need to take more water with it at 8 o'clock in the morning!) I was limping on the Saturday and a sorry sight during Sunday, so apologies to anyone who didn't think I was my usual "chatty" self. The bruises will fade and I remain thankful that the corridor was wide enough for me to measure my length without cracking my head on the opposite wall!

BURY KNITTING SHOW

13th October 2002 - Castle Leisure Centre, Bury

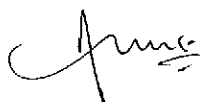
*Now that the Bournemouth extravaganza is over, it's time to turn our attention to the Bury Knitting Show. As I mentioned last time, we're taking **Machine Knitting LIVE!** to the north and will be organising the show on the **13th October**. As before, the venue will be the **Castle Leisure Centre in Bolton Street, Bury** and this year we go back to the show's roots as a machine knitting show. We'll do our very best to fill the hall with the biggest and best names in machine knitting and we're delighted that Vera Palmer will help and will be our Fashion Show compere. After chatting to many of you at G-Mex in February, I know some of you can't make it to the Southport Knitting Show this year, because it falls on Bank Holiday Saturday, so those visitors are especially welcome.*

WOOLLEY'S COMPETITION

*Sue Woolley has generously offered to sponsor another **Woolley's Competition** for knitters in the north. The competition is open to all machine knitters, but you will need a double bed machine or ribbing attachment to take part. You can use any brand of yarn or machine and you are simply asked to create a garment, using one or more ribber techniques, to show just what wonderful results can be achieved with a ribber and I'll include more details next time.*

HASTINGS

*Finally, I have a lovely ray of sunshine! Although the Community College in Battle is not available, I'm going to see an alternative venue (which is not too far away) next week. It sounds ideal, so I hope to have good news about a **Hastings Show** in next month's magazine. Until then, happy knitting.*



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News Line

What's new in the world of machine knitting this month?

We've got reviews of new books from three of your favourite designers this month - Joy Golding, In-Ex and Beryl Jarvis - and news of a major new textile event supported by the Sussex Rural Community Council.

CELEBRATING THE TEXTILE CYCLE

Look out for a major new textile event for Sussex. It promises to be really exciting, with all areas of the textile cycle represented.

Sussex folk with an interest in textiles are getting together at Plumpton College near Lewes, for an innovative event from **12th to 14th July 2002**. The organisers hope to entertain and inform visitors about all aspects of textile skills from the past, present and future. **Celebrating the Textile Cycle** is being organised by the newly formed Textile Cycle Centre, which includes archaeologists, historians, designers, craft workers, farmers, educationalists, environmentalists and fair trade business. The diversity of the group reflects the ambitious span of the event.



Visitors will have the opportunity to see some of the best contemporary designs plus displays of historical work taken from Sussex museums and private collections. At the same venue, you'll find demonstrations of skills ranging from Anglo-Saxon weaving to computer-assisted design. You can try out old and new textile skills and even learn how fibres are turned into fabric, with real live sheep and mohair goats on hand to help! It should be a great opportunity to discover things you never knew about Sussex's rich wool heritage and how sheep have shaped the ecology of the beautiful South Downs.

SUSSEX WOOL CHALLENGE

Wool is still produced in Sussex and a key exhibition at the event will be works made from local wool. If you live in the county,

you can join in the fun by producing a decorative or a functional object using knitting, lace or felting, weaving or embroidery. You can buy local wool at reduced rates courtesy of sponsor Sussex Enterprise, from a variety of different sheep including the famous Southdown. If you would like to contribute to the Sussex Wool Challenge or to any other aspect of this event, please contact Jan Hale on 01273-475408 or Anne-Marie Bur at the following address:-

The Textile Cycle Centre
c/o Sussex Rural Community Council
212 High Street
LEWES
East Sussex BN7 2NH
Tel:- 01273-473422
Fax:- 01273-483109
E-mail:- textiles@srcc.org.uk

METROPOLITAN

Calendar of events 2002

MARCH

M	T	W	T	F	S	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

APRIL

M	T	W	T	F	S	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

MAY

M	T	W	T	F	S	S
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20	21	22	23	24	25	26
27	28	29	30	31		

JUNE

M	T	W	T	F	S	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Do YOU know what is happening at Metropolitan on these dates? Contact us for free details. NEW calendar just printed.

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E-mail: metromachineknit@btconnect.com or visit our website: www.metropolitanmachineknitting.co.uk



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All five books £20.00

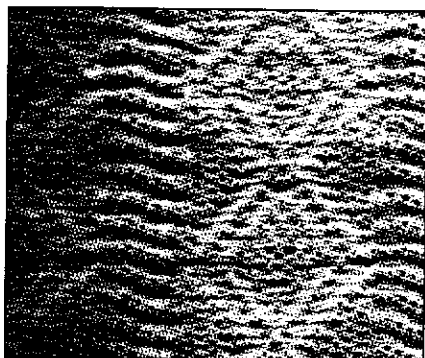
MAGGIE ANDREWS

79 Hookfield, Harlow, Essex CM18 6QQ

DIAMONDS ARE FOREVER

Look out for two new patterns from **Joy Golding** - one is written for Brother standard gauge machines and the other is for Passap knitters.

Joy Golding has just produced a new pattern for Brother knitters called **A Family of Diamond Aran Slip Stitch Jumpers**. It's suitable for beginners or experienced knitters as full instructions are given and it includes chest sizes to fit 20 to 44 inch so is suitable for the entire family. Joy has used KC Knitting 4-ply yarn and here's a fabric sample for you to see the lovely stitch texture close up. The pattern is good value for money at £6.50.



Joy has not abandoned her Passap clientele, who will be pleased to know that **Passap Aran Look Tuck Stitch Jumpers** is also now available. It's suitable for Duo 80 or E6000 machines and costs £4.50. Joy has used **Bramwell Fine 4-ply** and sent us a sample garment - the crunchy texture is wonderful! The pattern includes chest sizes

to fit 20 to 44 inches so it is suitable for all the family. Ready-to-use Reader Sheets are available as an optional extra for the E6000 version and cost £2.50. When ordering, please state which machine you will use, as the books for the Duo 80 and the E6000 are different.

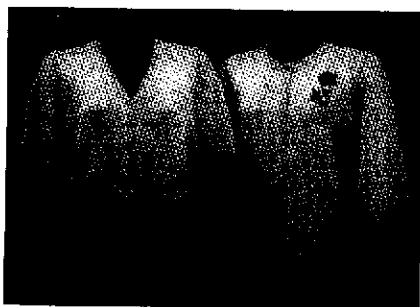
You might like to know that the patterns and yarn are available from KC Knitting in Middlesbrough and the yarn and pattern can also be ordered by Mail Order or on the

Internet. Call Karen at KC Knitting on 01642-450 or alternatively order from Joy direct at the following address:-

Anjo Knitwear
Meadow Croft, Chase Road East
Great Bromley
COLCHESTER
Essex CO7 7UN
Tel:- 01026-251027
E-mail:-
anjo-knitwear@bushinternet.com

EMBROIDERED SUIT

With the growing popularity of embroidery machines, **Beverley Ward** of **In-Ex** has designed a machine knitted suit using floral embroidered motifs.



Two beautifully digitised motifs are offered by Beverley, one is **Poppy** and the other is **Daisy** and both are available in PES format for PE design users. The suit itself has a choice of 3/4 or short sleeves, a round neck or V-neck cardigan and skirt. The design is knitted in French Crêpe and the pattern is suitable for any standard gauge machine, with or without ribber. It also includes an explanation of embroidery techniques on knitwear. The pattern covers dress sizes from 10 to 24 and costs a very modest £3.80 including postage and packing.

A full order form of all the current range of kits, accessories and patterns available from In-Ex will be sent free with every order. Alternatively, you may send a self-addressed and stamped envelope for the list and order form.

In-Ex Ltd
PO Box 1459, WINDSOR, Berks SL4 2TP
You can also order on-line at www.inex.fsnet.co.uk

LEARNING TO LOVE YOUR BROTHER

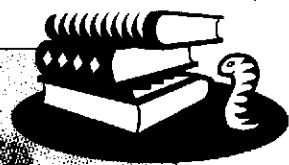
Many of you have collected **Beryl Jarvis' Info Sheets** over the years and will know that she tries to add new titles each year. The latest additions

are now available and, this time, are just for Brother knitters because KH970 knitters have persistently asked Beryl to produce a quick reference sheet, to help them get to know the order the icons come in. Her ingenious laminated Main Menu can be stuck to a wall near the machine and costs just £1. It's a great idea and well worth the modest outlay.

The other new product to look out for is **Info Sheet 5.6**. This sheet has information, hints and tips for using the garter carriage with the KH970. Again, it's superb value at only £1.50. Don't forget Beryl's popular book **Learning to Love Your Brother KH 970** is still available at £6.75 including postage. It has helped many knitters get to know their way around the machine.

These items are available now and you can order or send for a catalogue by writing to Beryl at the following address, enclosing a self-addressed, stamped envelope please:-

Beryl Jarvis
90 Asfordby Road, MELTON MOWBRAY, Leics LE13 0HR



Fashion Update

Just the jacket

Fashion Editor Sally-Ann Carroll shows us the styles and colours that are available for spring and summer. Happy shopping!

Whilst some of us can co-ordinate High Street fashion with knitting, it's a lot more difficult for others. So, MKM has come to the rescue! **Sally-Ann Carroll** has worked with us almost since the magazine started back in 1986 and she's a renowned fashion journalist. As many of you will have noticed, she's frequently been our stylist on photographic sessions and has worked on numerous prestigious magazines. She was Fashion Editor on *Your Life* and *Woman's Realm*, is currently freelance Fashion Editor of *The Lady* magazine and we're delighted that she's now joining us as our Fashion Editor. She has a great eye for colour and style and her monthly feature will show us how to keep our wardrobes and knitting up-to-date and "street wise".

Over the coming months, we'll not only keep you up-to-date with what's new on the knitting scene but also show you how to make knits look great! This is the time of year when our wardrobes are looking jaded and badly need updating. We're bored with wearing winter woollies and heavy coats so why not splash out and buy yourself a new natty jacket? It will instantly lift both your spirits and your wardrobe... that's a guarantee!

LEARN AT HOME WITH INDIVIDUAL HELP

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or send for further details from:-

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32 Fortescue Road
POOLE
Dorset
BH12 2LJ

Steaming Kits In-Ex...

The In-Ex steaming method is by far the easiest and best way to steam finish a machine knitting skirt. Using your own electric kettle to produce the steam, a skirt can be completed in just a few minutes!



Each re-usable kit includes hem rods/wires, dowlings, special steaming bag and accessories, plus full instructions. Each type of kit also includes a free skirt pattern to get your started on this amazing technique. Add On kits are available to extend the range of skirts that can be steamed, including fully pleated, box pleat and ribbed.

Steaming Kits Available

Shadow pleated	£10.70
Add On to Shadow	£6.50
'A'-line	£10.70
Add On to 'A'-line	£4.50
Skirt Video (recommended for beginners)	£15.75

All prices include p&p. Send SAE for pattern details

In-Ex Ltd, PO Box 1459

Windsor, Berks SL4 2SD

Tel: 01753-857009

VISA



Phyllis Moran

Patterns and books for the Passap System.
Duo 80 and E6000

Individual patterns, some with skirts included
are £4 to £5 each.

Round and V neck Jackets and Cardigans
Fine lace and Summer Fairisle tops
Also various Sweaters and Skirts to combine
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Getting Started

E6000 book to help the beginner understand a little
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A Book of Round and V necks. Collars and tab fastenings to mix and match. Written for cut and sew.
Templates included. £9. Inc. postage.

Tips and Techniques Book

For the E6000 many tips including, Changing a needle spring, 2x1 and 1x1 self folding rib, Countdown, Cut and sew, Comb and weights etc. £4. Inc. postage.

Yarn Clip

My unique clip fits under the Colour Changer to hold all 4 yarn ends separately. £9. Inc. postage.

Please state Duo or E6000.

For a catalogue and price list send long S.A.E to
Phyllis Moran, 5 Lineacre Close,
Gillingham Kent. ME8 9NW.



SIMPLY SUEDE

Once you have tried on a suede jacket you will not wear anything else. Buy one now and you will have it for years. This camel jacket could be worn virtually all year round. During the winter months, it is light enough to sit happily underneath a warm coat. Go on treat yourself, you're worth it!

Camel suede jacket with rib knit detail, £249.95, no. AJKF 036, in sizes 10 to 18. Ivory jersey crepe T-shirt, £29.95, no. AJTP 027, in sizes 1 to 4 both from Artigiano (01983-531000).

PIN SHARP

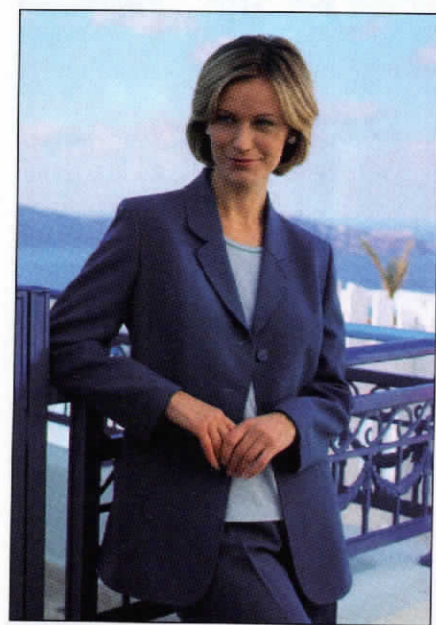
Pinstripe tailoring has taken the fashion world by storm. Carrying on from the winter, it is destined to become just as popular for summer. Vertical lines flatter us all and if you decide to buy this particular jacket, you will instantly look slimmer - that's a promise!

Navy and white cotton/elastane striped jacket, £195, no. VX3357XC. Navy cotton/elastane trousers, £95, no. VA3361XC both in sizes 14 to 26. Fine knitted viscose/polyacrylic tunic top, £69, no. VO3358XC, in sizes small to extra large all by Persona from Gray & Osbourn (0845-609 9000).

RASPBERRY CRUSH

The ideal jacket to wear over a smart summer dress which can be worn by women of all ages. It is also very reasonably priced which proves you do not always have to spend a fortune on looking the part. Add a hat and you could wear this outfit to a wedding or special occasion. Notice the wide reverse collar detail - back in fashion again.

Raspberry polyester jacket, £64.95. Printed polyester dress, £74.95 both in sizes 10 to 20 by Slimma (01538-399220).



TRUE BLUE

If you are 5ft 4in or under, it is best to shop from a specialised range such as Eastex. Your jacket will then be guaranteed to fit and flatter in all the right places. Can't decide what colour to buy? If you like blue you will be in for a very pleasant surprise. It is currently highly fashionable, all shades prevail from palest aqua to deep royal. The good news is that it is a shade which seems to suit us all.

Lagoon polyester jacket, £109. Matching trousers, £59.99, in sizes 10 to 20. Aqua cotton/modal/viscose T-shirt, £24.99, in sizes small, medium, large all by Eastex (01582-399850).



THE SOFT TOUCH

The ultimate investment buy, this is one jacket that is definitely worth saving up for. Made up in a wonderful new wool fabric containing cashmere, this jacket is a true timeless classic. A crisp white blouse and a pair of good quality navy trousers make the perfect partners.

Light blue new wool/cashmere/elastane jacket, from £199, no. 86151. White cotton blouse, from £59, no. 92301. Navy new wool/elastane trousers, from £79, no. 92291 all in sizes 10 to 22 from Elegance (08701-282930).

Lazy daisy skirt

Designed by Jane Hawkins in Bonnie's 4-ply Sable Crêpe

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS

Bonnie's 4-ply Sable Crêpe

1 x 500 g cone in main yarn (MY) is sufficient for sizes up to 102 cm, 40 in, length 76 cm, 30 in. Larger or longer sizes will need more yarn.

Length of 2.5 cm wide elastic to fit waist measurement, plus 1 cm.

In-Ex A-line Steaming Kit.

For further information about this yarn, please write to Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP or telephone 0121-475 1691.

For details about In-Ex Steaming Kits, please write to In-Ex, PO Box 1459, Windsor, Berkshire SL4 2TP.

GARMENT WEIGHT

Finished skirt in second size, fourth length weighs 485 g.

Pattern Information

MEASUREMENTS

To fit hips 87-92 [97-102, 107-112, 117-122, 127-132] cm, 34-36 [38-40, 42-44, 46-48, 50-52] in.

Finished length to waistband after steaming 60 [65, 71, 76, 81] cm, 23¾ [25¾, 28, 30, 32] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

40 stitches to 14 cm and 60 rows to 11 cm, measured over garter stitch pattern (tension dial setting approximately 5). Not steamed, but left to rest.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as



shown, may have to be repeated until the card is a suitable length for knitting. Each pattern repeat is 32 rows.

b) On Brother electronic machines, place pattern over centre 0.

c) The skirt has a choice of five lengths. We suggest that you mark the stitches for the size you require.

d) The number of panels knitted relates to the different hip sizes. Do not be tempted to cut down on the number of pleats recommended for your size. The result would be that the skirt would not hang correctly.

e) For widths not mentioned above, divide the cm hip measurement by 3 and round up to the nearest even number of pattern repeats. Multiply by 32-row pattern to calculate number of rows to knit.

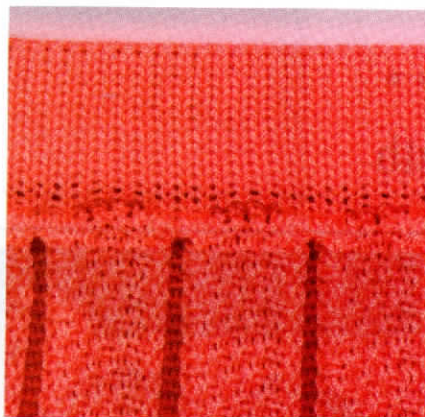
f) To calculate lengths not mentioned above, add or deduct 10 stitches for every 5 cm, 2 in.

g) Jane always uses the 1-stitch G-point cams unless she states otherwise. Remember to remove them when you use the main carriage. The skirt is steamed to length using the In-Ex A-line Steaming Kit. Only put the wires through the patterned pleats, not the stocking stitch part.

Knitting Instructions

MAIN PART

Push 122 [133, 145, 156, 166] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Change to the garter carriage. Insert the end cams. Insert card for garter stitch pattern. Set RC at 000. Using MT and MY, work 1024 [1088, 1216, 1344, 1408] rows in garter st patt. Remove card. Remove the end cams. Change to the main carriage. Using MT and WY, K 10 rows in st st. Release from the machine, leaving empty Ns in WP. With right side facing, replace sts on to Ns. Push Ns to UWP with sts behind the

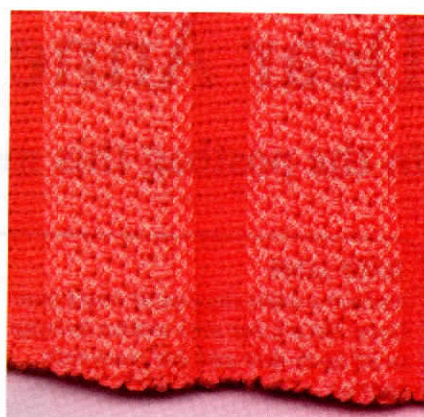


latches. Pick up sts on nylon cord and place into needle hooks. Use a ruler to close the latches. Push Ns back to WP, so that one set of sts knits through the other. Cast off. (Jane usually casts off one stitch in front of the gate peg and then one stitch behind the gate peg.)

WAISTBAND (2 PIECES)

First take the number of pattern repeats and divide by 2 then multiply by 7. This will give the number of sts for each half of the waistband.

Push 112 [119, 133, 147, 154] Ns to WP. With right side of main part facing, replace half the waist edge on to Ns, pick up each patterned pleat on to 7 Ns. Push Ns to HP and close the latches. Set carriage to knit



back to WP. Set RC at 000. Using MT and MY, K 14 rows. Using MT+5, K 1 row. Using MT, K 14 rows. Pick up the sts from the ridge where the skirt joins the waistband and place on to Ns. Push Ns to HP. Close the latches. K 1 row. Cast off. Work other half of waistband the same.

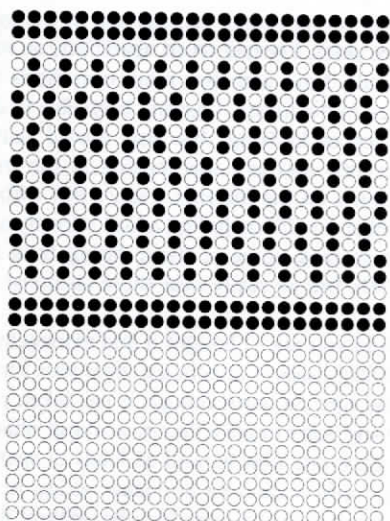
STEAMING

Steam carefully using the In-Ex Kit, following the instructions supplied.

MAKING UP

Join one waistband seam. Thread in elastic and join into a circle with 1 cm overlap. Join second waistband seam. Now all you have to do is make one for your friend who will want one too! ■

Punchcard Chart



This garter carriage skirt is suitable for the absolute beginner and ideal for those busy people who want to produce garments, but have no time to knit. All you have to do is set the garter carriage going and come back when it is finished!

KNITAHOLICS Holiday Breaks

in Falmouth, Cornwall

Holiday & Knit - October to May

- * £180 each (for shared twin room)
- * 6 days bed & breakfast
- * (with light lunch, teas & coffee)
- * Includes 3 days tuition from JANE HAWKINS
- * Maximum 4 people

The knitting room can be used for knitting every day & evening or you can enjoy a short walk to the Beaches (3 mins) or the Town & Harbour (5 mins).

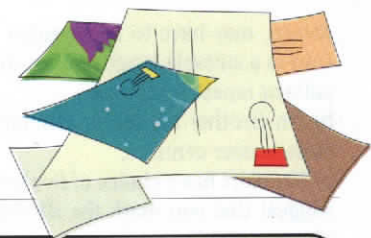
Singles £200.

Optional non-knitters £150.

Tel:- 077886-03595

Dear Anne...

In the postbag this month



BABY LOVE

It's been a while since we've heard from Dawn McCall, but she's written to bring us all up-to-date with her prem baby knitting.

Dear Anne

I thought you might like to see the enclosed photo. The dolls were rescued from car boot sales and after a lot of TLC and new clothes, were given to some disabled Romanian children who were over here on holiday. I heard later from the organisation I gave them to that the children were thrilled with them!

I hasten to add that I have not stopped machine knitting for prem babies, but my mother-in-law had a slight heart attack a couple of years ago. She was very depressed because she had to give up work, so I designed three hand-knitting patterns in double knitting yarn. As she used to love knitting, I asked her to test knit them for me and the outcome is that she has now knitted over 200 garments! We are even able to supply some to the Vale of Leven Special Care Unit in



Alexandra, Scotland as well as the hospital here. She also knits loads of those little hats you had in the magazine, so between us we are not doing too badly. The nursing staff are always so grateful, so I do hope that other machine knitters will keep up the good work because I know that a lot of clubs make garments and

blankets for various hospitals. That's all for now and I do hope you like the photo.

All the best

Dawn McCall - Exeter, Devon

The dolls look lovely Dawn! You're right - it's amazing what a little TLC can do!

TWO OF A KIND

Anne Iason has written from Cowplain in Hampshire about her love for machine knitting - and her Toyota 901.

Dear Anne

I brought my first knitting machine in 1977 for a King's ransom of £10. It was a basic Knitmaster and I am not sure of the model but I do remember having to select the needles by hand in order to do any patterning. Well I think it was the best £10 I ever spent. I taught myself how to use it and made many garments on it before I brought a Toyota, which was a bit more advanced.

Over the years I have owned a Knitmaster 302 and a 305, a Toyota 747 (which I still have) a Toyota 858, a Bond Classic, a Brother Convertible and I now own two Toyota 901 machines, each with a ribber and Knit Tracer. I have two KS901 machines and my first machine took more than its fair share of wear and tear.

When my son was younger, he put his drink on my Keyto cabinet (which was strictly forbidden) and knocked it over. Need you ask, it went all over my machine and ribber and, as I'm sure you can imag-

ine, I was not very impressed. I spent two days taking the machine and ribber to pieces, trying to dry them out.

I thought I'd made quite a good job of doing so, but the biggest problem came when my husband (bless him) who is not interested in machine knitting at all (he says it's too noisy) decided to put the ribber needles back. I did my bit and showed him what he had to do and left him to it. He assured me that he knew what he was doing - famous last words!

I finished what I was doing and got up to cook dinner and while I was busy in the kitchen, I heard him mumbling and moaning in the other room. Over the years I've got used to his mutterings, so I didn't take much notice and carried on with the dinner. All of a sudden I heard this awful metallic noise, rushed to see what had happened and couldn't believe what he'd done. He had somehow got not one but three needles crossed over each other. That was bad enough, but instead of trying to coax them out he'd taken his pliers and wire cutters to it and was "killing" my ribber. Fortunately, it was at the left-hand side and about 20 needles in - but the ribber was permanently damaged.

At the time (about six years ago) money was rather tight and as a knitting friend told me it would cost as much to get it fixed as to buy a new one, I didn't try to have the ribber mended. I decided to use what I had and work around the problem so the upshot was that as long as I only made a garment 180 stitches wide and was very careful, I could still knit on the machine.

At about the same time, I was diagnosed with carpal tunnel damage and in the last five years, I've had seven operations on my hands. Now, with two more operations to face in the future, I haven't been able to do a lot of knitting. We also moved fairly recently and as I was looking at the free adverts on the Internet, I saw a 901 with a ribber for £70 including a load of really old magazines, some of them dating back to 1985. Did we really wear those fashions!

Need you ask - I bought it and managed to collect loads of punchcard ideas plus hints and tips. So, even though it has taken me many years to get a decent working ribber, I have one now as well as loads of spares and information for a modest outlay. It's a great hobby and I wouldn't be without it. I hope I haven't rambled on too much and

I'd like to thank you very much for a great magazine. Keep up the good work - I hope you'll still be going in another 16 years time and long may we all keep knitting!

Yours sincerely
Anne Iason
Cowplain, Hampshire

I'm not quite sure where I'd fit into your time frame Anne, having machine knitted for the very first time in 1957 and with machine knitting magazines going back to the 50s! I also wonder if my marriage would have survived an incident involving a needlebed, pliers and wire cutters! Many thanks for sharing your great story with us and our best wishes for your health. I hope the final operations are successful.

Dear Anne

Thank you so much for including the Balaclava pattern I requested in the January 2002 magazine. It's really been such a help and as a sort of "thank you", I'd like to share an idea with you. (You may of course have already read of it, but I haven't seen it printed.)

If you have a spare mug tree, the type that mugs hang on by the handles, unscrew the mug support handles and slip a cone over the wooden post that remains. You'll find that cones do not roll over on the floor. I hope the idea is off help and thank you for a super monthly magazine.

Kind regards
Heather Tucker

"Machine knitters do it with mug trees!" Sounds about right, Heather and kitchen gadgets can be pretty useful in the knitting room including kitchen towel holders, which do much the same thing! Joan Lafferty often looks around her knitting room and spots half the contents of the kitchen in full use. I wonder if she's organised her new home yet?

Dear Anne

I may be being a bit silly, but I cannot understand the Yarn Guide in the back of Machine Knitting Monthly. How do I know which yarn is suitable for which pattern if a ply is not given? For example you state 1, 2 and 3 are extra fine yarns but where on the patterns do I find these numbers? I have looked and looked but can't find any reference on the patterns where a ply isn't given. Would you mind explaining it to me, please. Keep up the good work - the magazine is getting more interesting articles now and nice patterns.

Best wishes
Ronda Green

You're not silly, Ronda, but I'd guess you've probably not been reading MKM

for too long. A Yarn Guide has been included in the magazine since it first started. At that time, machine knitting was relatively new and specialist yarns were only just beginning to emerge. Nowadays, almost every machine knitter knows the yarns in general use, but years ago only a handful of folk had a clue what they were. I had to find a way of letting readers know the sort of yarn we'd used and giving a yarn's thickness and fibre content was the best system I could devise at that time.

Over the years, machine knitters have acquired a reputation that's second to none for not doing what they are told! A design knitted in a yarn would have a lovely drape and handle, but instead of using the quoted yarn, knitters would want to use some bargain or another they'd found. They had no idea what Bonnie's French Crêpe or Bramwell's Hobby looked like and needed to be told the approximate thickness so that they could substitute something similar.

A lady called Tessa Laurant designed and produced a gadget called the Silver Gauge and we used it for measuring the thickness of yarn. We laid a strand of yarn across the gauge and the nearest match told us the ply and thickness of

our yarn. We sold the Silver Gauge for a long time, but stocks became low and they eventually sold out. The master blocks were no longer available, so we devised our Yarn Guide to replace the original gauge.

Although there's not a lot of need for it in current patterns, the Yarn Guide really comes into its own for readers who knit from old patterns. Many of the yarns we used years ago are no longer available and the Yarn Guide gives a fairly accurate description of a yarn's thickness. For example, there are patterns in our 1989 issues knitted in Atkinson's Hibiscus and Secrets, Argyll Pompeii and Fluffy Multi. Most of us probably wouldn't know what the yarn was, but the Yarn Thickness tells us they are all medium weight and knit as four ply. So if we wished, we could substitute a four-ply yarn and still use the patterns.

We do sometimes still include a Yarn Guide in our patterns, usually if we've used something that's new or a bit different. However, the other very important reason for including it each month is that I still sell back issues of MKM to new knitters at knitting shows and exhibitions - and they really do draw a blank at Pingouin Corrida 4!

Over the years, machine knitters have acquired a reputation that's second to none for not doing what they are told! They invariably substitute some bargain or another for the correct yarn, then wonder why on earth things go wrong!

TILE HILL COLLEGE Machine Knitting School

Tile Hill College of Machine Knitting runs on six days a week for 36 weeks of the year.

There are three courses, which take you from the very basics of machine knitting through to the advanced stages including using the ribbing attachment as well as learning garment and pattern design.

Course 1 is two days from 09.30 until 16.30
1 hour lunch break on any two days of the week

Course 2 is one day from 09.30 until 16.30
1 hour lunch break on any day from Mon to Fri

Course 3 is one day from 09.30 until 16.30
1 hour lunch break on Saturday

All the above courses are FREE to all STUDENTS

For further information, please contact Course Organiser **Terry Viner** on **02476-225955** during school hours or on **02476-457940** (24 hour answer service).

Alternatively **E-mail:- terryknit@ntlworld.com**



DesignaKnit

Nuts & Bolts

Here is **Diane Bennett** back again, with a short series of articles about the program and links, starting with lives and dongles.

I have lost a life - what do I do? This is a question which we are asked at exhibitions and I often wonder what the "normal" people who are around think we are talking about! DesignaKnit has a copy protection system and this is usually in the form of lives. Each set-up disk has two "lives" on it - so the program can be installed twice. If the program is installed

on one computer, the spare life remains on the disk and can be installed if there is a problem and a life is lost. Owners of two computers, perhaps one for designing and one near the computer for interactive knitting, can put one life on each computer.

Just occasionally there may be a problem, which causes a life to be lost. This may be if the computer crashes - I don't mean the normal problem when it locks and has to be restarted, but a serious crash which results in major loss of data or requires the hard disk to be reformatted. When the computer is finally restarted, trying to run DesignaKnit results in a message requesting the set-up disk to be put into the floppy drive because there is no life on the hard disk. Put the disk in the drive and the program opens - so it is at least possible to run the program. However, this is only intended as a short-term solution to the problem and the lost life should be replaced as soon as possible.

First, find the set-up disk for the program shown in Fig. 1. This should be kept carefully in case there are any problems - the manual has a pocket on the front cover in which the disks can be kept. Look at it and

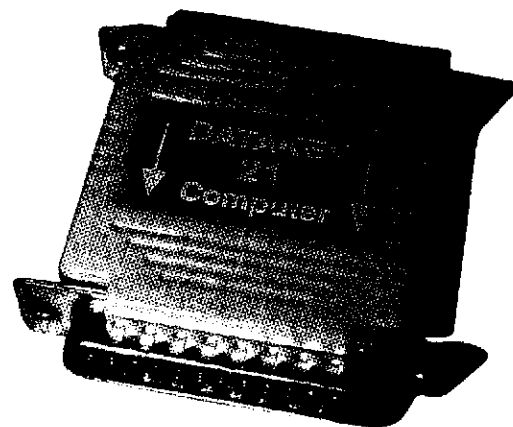


Figure Three

notice that there is a licence number written on it - outlined in black in Fig. 1. Contact Soft Byte or your distributor and quote this licence number and it is possible

Diane's User Guides

Beginners with the program can use Diane's book **DesignaKnit a Sweater** to follow step-by-step the designing and knitting of a sweater (stocking stitch, all-over pattern or motif) with DesignaKnit. The **DesignaKnit for Windows Users Guide** is a general guide to the program and also available are **DesignaKnit Original Shaping and Computer Graphics** and **DesignaKnit**. The books are £6.50 each in the UK, £6.75 to friends in Europe and £8.20 to readers living in rest of the world.

If you would like to explore Original Shaping more fully, Diane's book **DesignaKnit Original Shaping** covers all aspects of this part of the program, from the basics of the screen, through converting Standard shapes and drafting a block to more unusual uses of Original. The books cost £6.50 each including postage (UK). DesignaKnit Link, the newsletter for all DesignaKnit owners is published four times a year and contains a variety of articles about the program. A one year subscription is £12.50 (Europe £14, rest of the world £16).

To order anything from Diane by credit card, please state the card number plus expiry date and the name on the card. If you have the facility and would like secure on-line card ordering, Diane's website address is also given below:-

Diane Bennett
 9 Huntley Grove
 Nailsea, BRISTOL BS48 2UQ
 Tel:- 01275-810067
 E-mail:- diane@dbknit.co.uk
 Website:- www.dbknit.co.uk

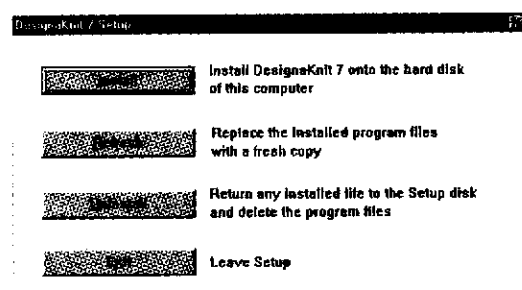


Figure Two

to arrange for the lost life to be restored. This may be by entering a number on the computer, or it may be necessary to return the set-up disk for the life to be replaced.

It is possible to remove the life from the hard disk of a computer, for example if it is to be replaced by a newer model. Put the set-up disk in the drive and select **Start** then **Run** and type in **a:\setup**. The screen shown in Fig. 2 will be displayed, which offers the same options which are used when the program is installed. From the top the options are **Install**, **Refresh**, **Uninstall** and **Exit**. Click on **Uninstall** and the life will be removed from the hard disk and replaced onto the set-up disk. DesignaKnit should always be uninstalled if the computer is taken for service, if a new version

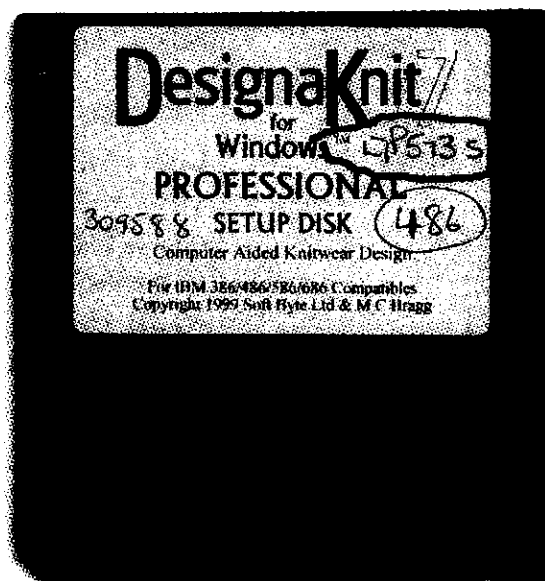


Figure One

of Windows is installed or the disk is defragmented using a program other than Microsoft defrag. If in doubt, uninstall it because it only takes a couple of minutes and the program can easily be installed again. The shapes, stitch patterns and other files that you have created are not affected - they are left on the hard disk.

An alternative to the lives is to use a **dongle**. This is a piece of hardware, shown in Fig. 3, which must be attached to the computer for DesignaKnit to run. It is attached to the parallel port, which is usually used for the printer. The dongle, like other connectors, should be attached to the computer when it is switched off. After it has been put on to the parallel port, the printer can still be connected using the throughput connector on the other end. Only a very limited number of DesignaKnit owners need to use a dongle - mainly those using the computer for very serious applications such as software development or if the computer is continually causing problems with lost lives. Most DesignaKnit users should buy the program without a dongle and purchase one later if advised to do so.

When using DesignaKnit, occasionally a file may be lost or corrupted. This may result, for example, in one of the tools not working correctly. If this happens, the program files need to be replaced, but this should be done using Refresh. If Install is selected, those using lives will already have a life on the hard drive and this will be replaced by another. However, if Refresh is used the files are replaced without affecting the lives. To refresh the files, use the set-up disk then when the screen shown in Fig. 2 is displayed click on refresh. This option can also be used if there are no spoken instructions in Interactive Knitting. Make sure that the box on the next screen is checked (ticked) for the necessary files to be installed - although this option will only be available on computers with a sound card.

When features are added to the program or problems (often called bugs) are fixed, updates are made available by Soft Byte without cost to existing DesignaKnit owners. These updates are available on floppy disk - if you need one, contact Soft Byte or your distributor. To install this update, put in your set-up disk, Start - Run and select Refresh. When the program disk is requested, use the new one supplied with the update and the newer version of the program will then replace the earlier one.

Just occasionally there may be a problem, which causes a life to be lost. This may be if the computer crashes - I don't mean the normal problem when it locks and has to be restarted, but a serious crash which results in major loss of data or requires the hard disk to be reformatted.

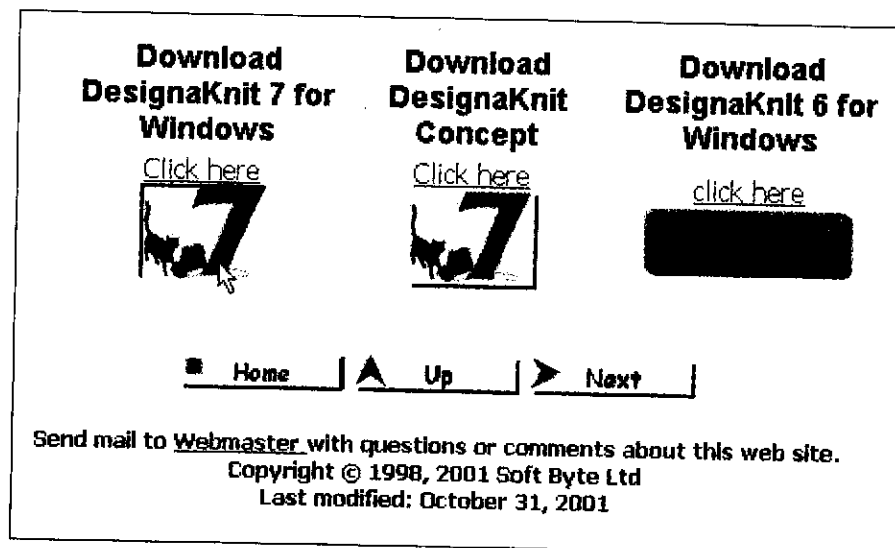


Figure Four

It is not essential to install every update to the program, but if there are problems with it this solve them - ask Soft Byte or your distributor for advice.

If you are online, a simple way to obtain an update is to download it from the Soft Byte website www.softbyte.co.uk. Follow the links to downloads then select the version of DesignaKnit for which the update is required - shown in Fig. 4. There are full instructions for downloading and installing the update, which can be printed

out for reference. The update is supplied in a different format, as what is called a **self-extracting .exe file**. Open My Computer or Windows Explorer and find the file that has been downloaded, then double click on it. It will then extract itself to the DK7 folder and the program will be updated.

I hope that helps to answer some of your questions about lives and dongles. Watch for the next article when I will be explaining why you need a link - and which one to select. ■

NEW BOOK

Sewing and Embroidering Knits - ideas and information about using a sewing / embroidery machine with knits - £4.95



DESIGNAKNIT BOOKS

DesignaKnit a Sweater - Step by step intro for beginners
 DesignaKnit User's Guide - general guide to DK6 / 7
 Computer Graphics and DesignaKnit (inc scanning + cameras)
 DesignaKnit Original Shaping

All of the above are £6.50 each

DesignaKnit Link Digest - £6.95

DesignaKnit 7 for DK6 owners - book + disk £8.75

NEW Paint Shop Pro for DKnit - PSP 6 or 7 with DKnit 6 or 7 Book and CD of samples, designs + book on CD - £14.50

DESIGNAKNIT LINK

THE newsletter for all DesignaKnit owners
 Four issues per year + free disk
 £12.50 UK, £14 Europe, £16 outside Europe (air)
 Back issues also available
 Send 2001/ 2002 subscriptions to Diane Bennett (address below)

Please send your order to:-

Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS48 2UQ

For details of any item or tuition, contact Diane at the address above or Tel 01275-810067 - E-mail: diane@dhknit.co.uk

Website:- visit www.dhknit.co.uk for more details of all items listed above including overseas prices, DKnit, Fittingly Sew and books from abroad

Credit cards - payments can be made by Visa/Mastercard. Please state card number, expiry date, name on the card and address.

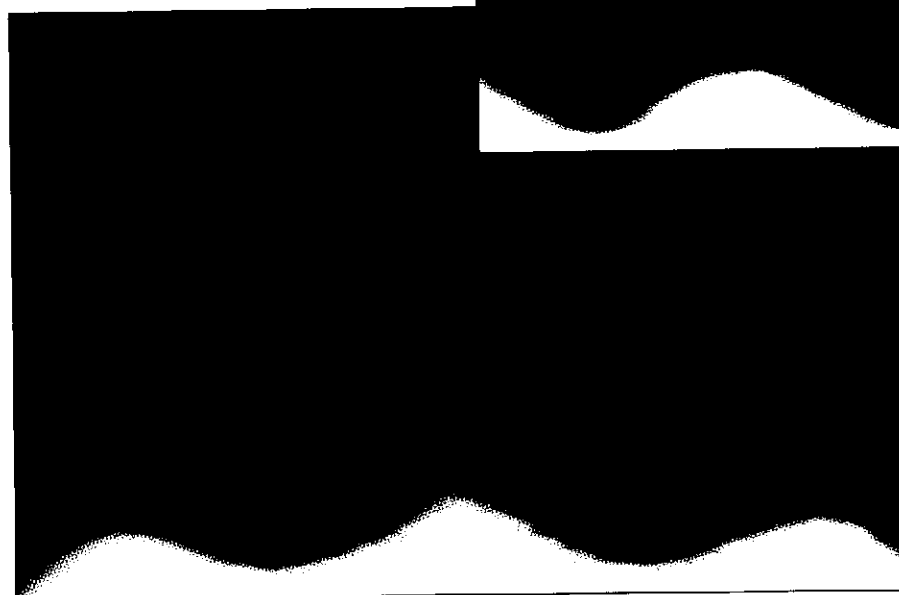
Point to Point

Great minds think alike

Dee Crew thanks Barbara Russell for more inspiration and has another contribution of her own.

Dear Anne

Thank you for publishing my two jumper designs, they came out really well. I must congratulate you on the improvement in the magazine in recent months. I know several people who were on the point of giving up, but have now decided to stick with it. I notice this month that there is no Trading Post or Club List but much more "knitty gritty" content so keep up the good work.



I never cease to be amazed that after 34 years of knitting, every time I read any magazine I feel inspired to try something from it - either new to me or an old technique that I am given new ideas about. The December issue was no exception and I was interested to see the pointed edging sent in by **Barbara Russell**.

I made a jumper with an identical edging, using Card 10 on my Knitmaster 326 in the 70s. I did the first repeat for the points on double length then continued on normal for the rest of the jumper. I've enclosed a sample for you to see. I found the double length very tricky on the Knitmaster, as the machine had difficulty knitting off the four loops cleanly and I had to constantly watch for problems such as dropped loops. I almost gave up in despair, but somehow got to the end of the border.

After reading Barbara's ideas, I felt inspired to design another jumper in **Uppingham Yarns Filigree** with this lovely edging. However, this time I decided to use just

plain reverse stocking stitch for the body of the jumper (see Sample 2). I am "into" plain knitting with just a few pattern touches at the moment and here are a few tips for knitting it.

EDGING

Firstly I wanted a much firmer edge than the e-wrap described. I cast on with waste yarn and knitted a fair chunk to hold plenty of weights, then one row with a nylon cord. I then did a chain cast on with four strands of Filigree. I was using a Brother punchcard machine, which seemed to give me much better results with no dropped loops - but maybe I'm now much more experienced! I used the punchcard exactly as shown on Page 5 with four rows of tuck and locked it on the first row.

WEIGHTS

After the chain cast on, I attached many weights to the waste yarn, approximately one every 12 stitches and knitted one row stocking stitch on the main bed to set the needles. I also had the weaving brushes

down while tucking. I released the card, set the carriage for tuck and worked the border. I also raised the tension by two dots while tucking and this helped it to knit more easily.

KNITTING

As soon as the top point of the triangle was in view, with just the one needle in each repeat tucking, I locked the card. After the four loops had tucked, I did two rows stocking stitch and another four tuck rows, to make an extra tuck "blob" on top of the triangles. I may try to get some nice beads to sew in position here and possibly to the points of the edging.

MAIN TENSION

As soon as the border was complete I lowered my tension, then removed the weights and knitted straight to the armhole. I knitted about 1.5 cm extra here as the border, being tuck stitch, shortens the knitting by about this amount. Amazingly although tuck stitch usually widens the knitting, a combination of the chain cast on and carefully pinning out the points and steaming, ensured this border was exactly the same width as the main part. It lays beautifully flat and has some body. Turning it over I noticed that the knit side also had some potential, which I may investigate at another time.

Anyway, thank you Barbara for reminding me of this pretty edging and the inspiration for a new design for myself.

Best wishes

Dee Crew
Hockley, Essex ■

New Learning

Exciting year for Ann Kite Learning School

Founded in 1985, the Ann Kite Home School has provided a centre of excellence for machine knitting. In this and future features, Ann Kite talks about her work and celebrates the achievements of her students.

The year 2001 proved to be a milestone year for Ann Kite Home School. Founded in 1985, the School has provided a centre of excellence for those knitters who wish to acquire a core of skills and techniques, which will form a sound foundation for their machine knitting. The steady fall in interest in machine knitting during the '90s made life difficult for the School, but it survived and continued to teach small numbers of students. Also, for those wishing to obtain a Certificate other than Ann Kite's own, the School has been offering courses accredited by the National Open College Network since 2000.

2001 also saw the introduction of the Government scheme known as Individual Learning Accounts (ILAs). Student numbers increased dramatically, and suddenly the School had, at any one time, about 60 students learning with the help and support of 12 tutors. In total about 100 students took courses with the School last year, each choosing from 11 different courses, ranging from beginners to more advanced ribber work. In this and future features, Ann Kite talks about her work since 1985, and celebrates the achievements of her students, particularly those who took up ILA funding to pay for one or more of the School's Courses.

When I bought my first knitting machine over 30 years ago, I realised within days that learning to use it was not going to be a "doddle". The promotional leaflets promised automatic knitting of two colours in one row, for instant Fair Isle - yes, it was that long ago! They made it look as easy as ironing, but clearly there was much more to it. Well for a start, I had to get some yarn on to the needlebed!

"yarn mountains", which most knitters freely admit represent a huge excess of ambition over ability! No - machine knitting (except for those enviable few who can always do anything!) needs determination, backed up by a persistent enthusiasm. These two personal qualities then need to be backed up by access to teaching of a high standard.

Machine knitting is bedevilled by the idea that anyone, but anyone, can take a machine and produce lovely knitwear without going through any learning process. Yet experienced knitters often talk about that period early in their knitting lives characterised by the "I could have thrown it out of the window" syndrome! On hearing what I teach, when those who don't knit say "surely all you have to do is push the carriage up and down", I threaten to lock them in my studio with a machine and a cone of yarn and refuse to let them out until they have produced a garment!

GIVE IT A WHIRL

When I took up teaching I found out very soon that the majority of would-be knitters were not at all happy with the machine manuals, or indeed with books of any sort. Knitters are very much "hands on" people, willing to give anything a whirl and to "learn as they go" from their mistakes. This indeed is an admirable way to learn all sorts of practical skills. I often talk about "learning with your fingers" and say that, "you can't learn to knit without knitting".

However, it does not need a genius to observe that simply sitting at a knitting machine and trying to learn by trial and error (mostly error), just doesn't work for the vast majority. The proportion of unused "hardware" lying around in lofts and under beds is legendary, as are the

In the early '80s, something else struck me very forcibly indeed. I taught knitters on a one-to-one basis in my workroom and, at some point in their course, almost invariably each one would say, "I can't learn from books, I have to see what to do". They also liked the step-by-step development of skills, which I based my teaching around. That, in essence, is when my video-based Distance Learning Courses were born.

STEP-BY-STEP

A lot has happened over the last 15 to 20 years, but one thing has not changed - and that is the quite small proportion of knitters who work at their knitting and learn basic skills in a systematic way. There are many reasons for this. For many, knitting is intended as a relaxing pastime, not for what they see as an exhausting marathon! For some, knitting is a hobby to fill in odd moments and they may have other interests, which have a greater priority. Many have huge and unpredictable demands on their time whilst others are older people who are

Ann Kite Home School became a fully-fledged School with a dozen tutors and nearly one hundred students. Machine knitting had its own School working to full capacity, servicing just about anyone, anywhere in the UK, who wanted good tuition

fraught with quite serious personal problems that get in the way of what they would really like to be doing.

Knitters who say it is just a hobby, may be saying that they don't feel justified in spending that much time and effort learning to knit. I fear that is a "woman's thing" because men do not seem to have any difficulty spending time and money on their hobbies! However, the huge joy to me over the last year has been to find that there is a "core" of knitters who are prepared to spend time and effort learning to knit. They have exactly the personal qualities that are so necessary to keep machine knitting moving forward - and I think we must all acknowledge that the '90s were an unhappy time with the huge fall in the numbers of active knitters.

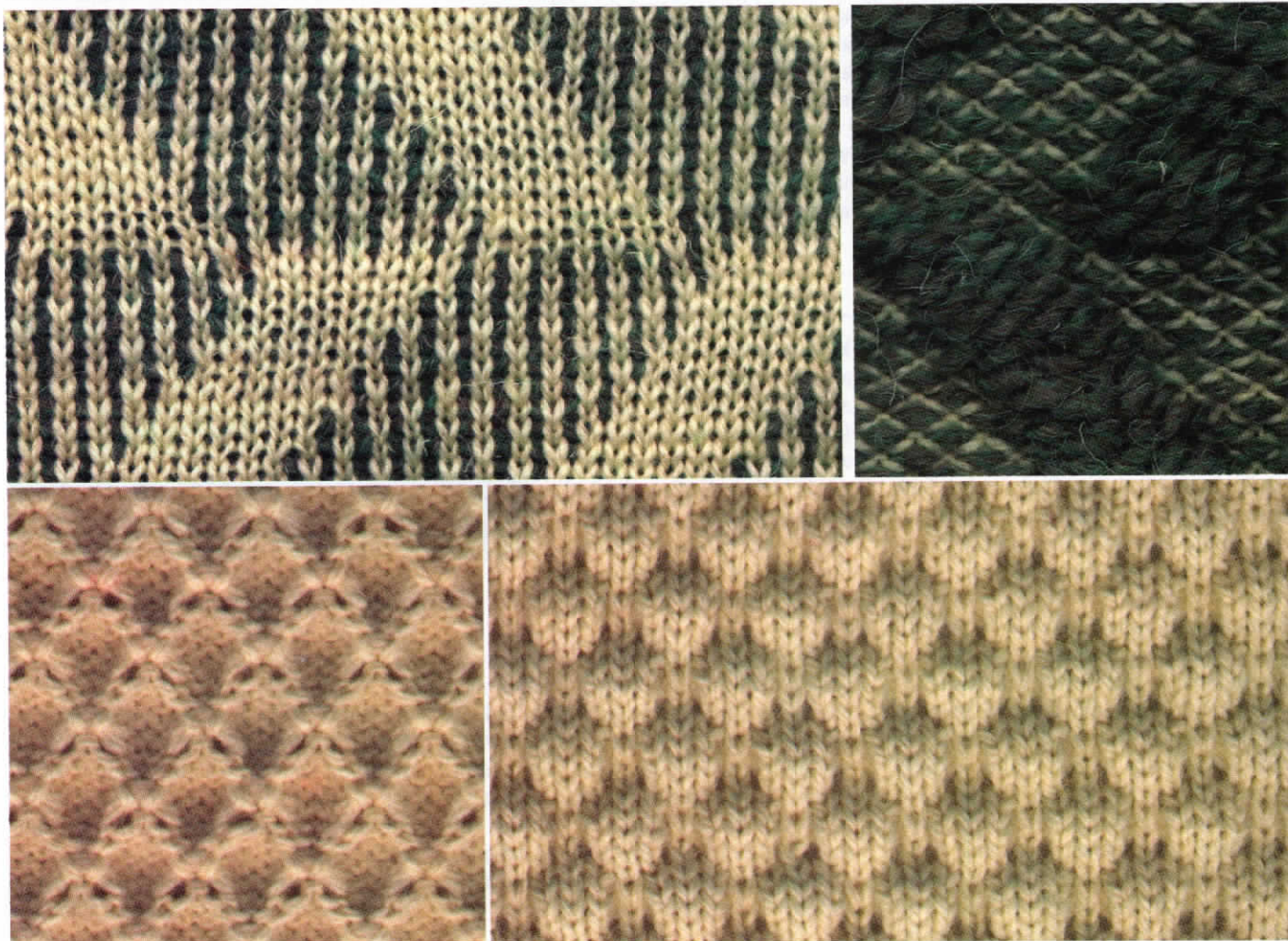
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Ann Kite Home School
CERTIFICATE IN
PRACTICAL KNITTING

Student of the month

Josie Rudd

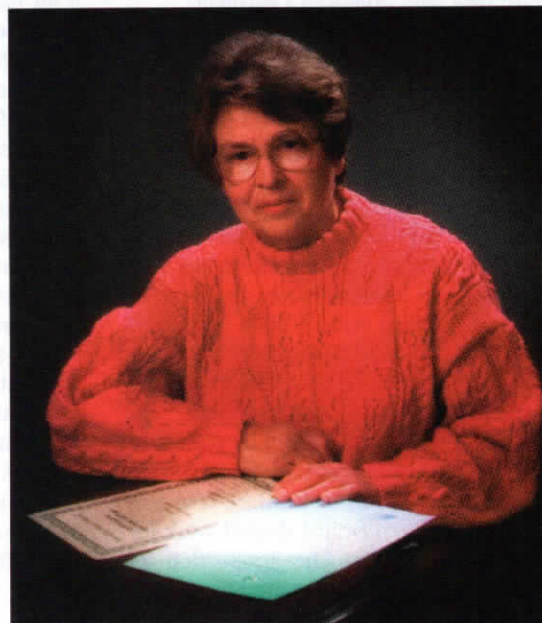
In this and future articles, we'll be turning the spotlight on students who have been awarded certificates and this month, Josie Rudd from Norfolk steps into the spotlight.



Josie has been a student of the School since August 2000, before the ILA scheme started. She has a Brother 965 electronic machine and has chosen to take courses accredited by the Open College Network. She started with the **Beginners course, Basic Techniques in Stocking Stitch Knitting**. Having successfully completed this and been awarded one credit at Level 1, Josie went on to a Level 2, three-credit course, **Pattern Knitting on the Main Bed**.

For this course, knitters learn to knit all the fabrics that can be created with the main carriage and then knit two garments, a V neck sweater in Fair Isle and a sweater in tuck stitch with a round neck. They therefore learn two different necklines and neckbands plus the different holding positions required for Fair Isle and tuck stitch.

Josie has been a student of the School since August 2000, before the ILA scheme started. So far, she has gained a Pass with Merit for the Stocking Stitch course and a Pass with Distinction for the Pattern Knitting course.





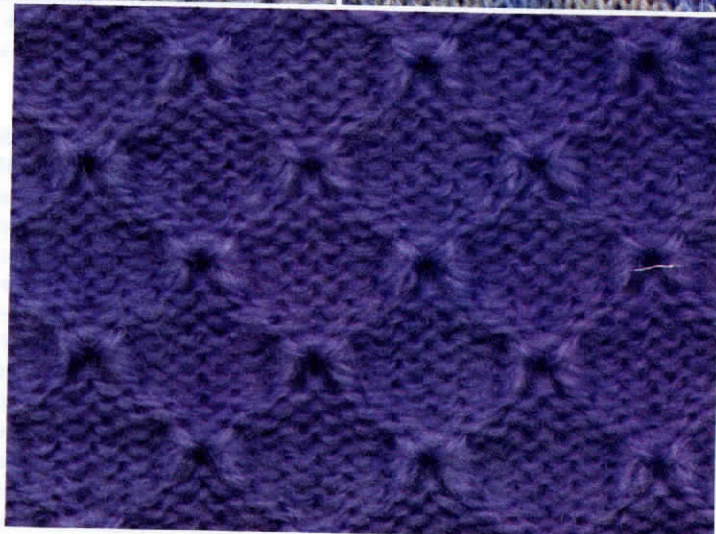
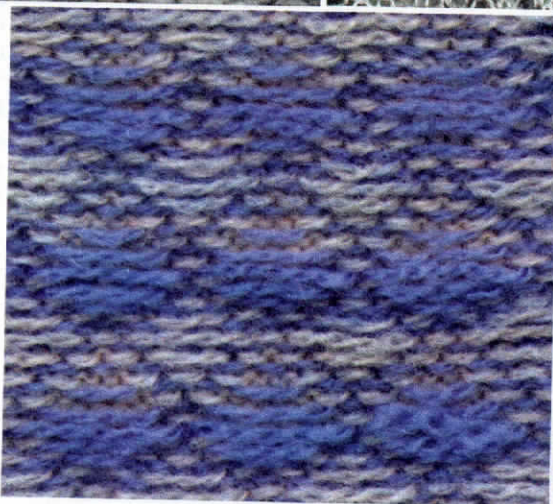
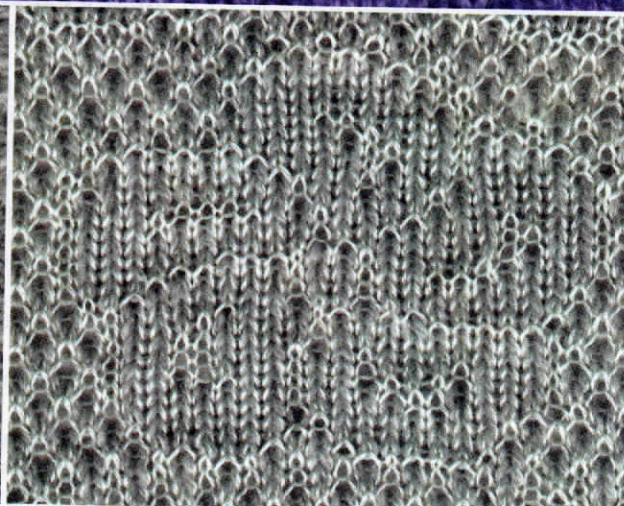
This course was interrupted when Josie's machine started mis-patterning so it went away for repair and she took a few weeks break from her course. When the machine was returned, she found it was knitting differently. For any given tension setting, the machine was knitting more tightly than it had before. This meant the tension swatches she had knitted before the machine was repaired were of no use and she had to repeat some of her work. Nevertheless, she persisted, finished the course and was awarded three credits. Josie is a keen craftswoman; as well as knitting she sews, paints, crochets and makes all her own Christmas cards.

"Not bad for a 70-year old!" she says.

Josie manages to do all this in spite of health problems, which have taken some time to sort out but as she says, "if you have something to think about, you're not thinking how grotty you feel". I am glad to say that now, with the right medication, she is making progress and feeling much better.

I have tutored Josie myself and enjoyed doing so. If she thinks I am wrong in her marking, or disagrees with a comment I made when checking her work, she will tell me so, which I welcome. She is now working on a second Level Two course, Knitting with the Charting Device, for which I am sure she will also be awarded two credits.

As well as her certificates awarded by the Open College Network, I have awarded her an Ann Kite Home School Certificate in Practical Knitting for each of her courses. So far, she has gained a Pass with Merit for the Stocking Stitch course and a Pass with Distinction for the Pattern Knitting course.



New Learning

◀ 15 DEDICATION

This core of knitters includes the small number who have been learning with my school over a number of years. It also includes the larger number who responded to the ILA Scheme and, as a result, have been able to work their way with me and my School tutors through one or more of my courses.

Many of these knitters do, in fact, suffer from one or more of the disadvantages that I mentioned above. It is my belief that these knitters (in total about 130 individuals), represent those who, whether they realise it or not, are the real core of machine knitting. They are leading the way in guaranteeing the future of machine knitting as a skill worthy of serious attention.

It is for this reason that I approached Anne, our Editor, to see if we could to celebrate the achievements of this core group in a series of features. My students have all put in an immense amount of effort and they deserve to be recognised for this. They have each acknowledged the need to work hard at learning machine knitting skills, some with problems that made it difficult for them to do so and, almost without exception, they have improved beyond measure as they have progressed through their courses. I believe that these are the knitters who are carrying forward machine knitting into the 21st century and they all have the ability and will to continue this process of improvement.

So Ann Kite Home School, which has for many years ticked along quietly with no more than a dozen or so students, became for just one year a fully-fledged School with a dozen tutors and nearly one hun-

dred students. Machine knitting had its own School working to full capacity, servicing just about anyone, anywhere in the UK, who wanted good tuition and was prepared to put in some hard work. Later in these articles, we will be featuring individual students and tutors and telling their stories. Please note that the School is still functioning of course - and it is hoped that the Government will soon be announcing a revised form of the ILA scheme, which will allow more students to seek funding again.

HOW DOES ALL THIS WORK?

It is basically very simple. Each student is supplied with a video, which is the primary source of tuition. This is backed up by a personal Tutor, who talks with the student once a week or every two weeks on the 'phone, answering any queries the knitter might have. With the video the student also receives a list detailing the swatches, parts of a garment and finally a garment, which they are asked to knit. All the information the student needs is on the video.

The swatches and so on are grouped in stages and the knitter sends each stage to me as they complete it. I check the knitting and send it with a written report to the student's tutor, who in turn discusses it with the student and then returns the knitting with a copy of the report to the student. This way difficulties and misunderstandings are identified and corrected, before the final garment is knitted.

The joy of working like this is the flexibility. I don't have to collect a minimum number of students all able to turn up on the same evening and all wanting to learn the same thing, in order for a course to take place. Each student works in their own home, working at times which suit her and learning the topic she wants to learn, whether it is beginners or more advanced ribber work. If illness, family problems, or machine breakdowns intervene, the student can ask for a break in her course and can re-start where she left off, when she is ready.

At a time when the number of knitters is at a minimum, I think the advantages of teaching this way are obvious. After my experiences this last year I have a new dream; I would like to see my courses being run, in the same way as I do, by Colleges throughout the country. College tutors would no longer have to struggle to keep a minimum number of students together. They could, as my tutors and I do, teach any number of students who might each be learning a different aspect of machine knitting. Since time and topic would not restrict the courses, there would

probably be a greater take up than there is conventional evening classes.

Government policies have affected the availability of evening classes as well. In the "old days", you were encouraged into adult education to learn just about anything, but now there is much more emphasis on learning for a job. So subjects must be taught to a good standard and a certificate awarded if the student is successful. Public funding has been steered towards job-related skills and away from hobbies. Remember that the fee you pay when you go to a class is only a token - most of the school's cost of running the class has to be paid for out of public funds.

Many would-be knitters lack confidence and are reluctant to take any course that has a certificate attached to it. This is understandable; many of my older students tell me that they have never been awarded a certificate for anything. My courses do have certificates at the end of them and my advice to knitters has been "forget the certificate". If you want your course funded by the ILA it has to be a certificate course, so just do the course and see what happens. Many knitters who thought they were not good enough have been delighted to receive a certificate at the end of their course, often much better than a simple "Pass". You don't have to be good enough for a certificate at the beginning of a course, just at the end - and if, at the end, you aren't then I feel that it is me who has failed not you!



For further details of all the courses and more information, please write to Ann at the following address:-

Ann Kite Home School
NEW RADNOR, Powys LD8 2TP
Tel:- 01544-350627
E-mail:-
enquiries@annkithomeschool.co.uk

You may like to visit the website where, as well as information about the courses, you can see what knitters have to say about the courses they have taken. The address is:-

www.annkithomeschool.co.uk ■

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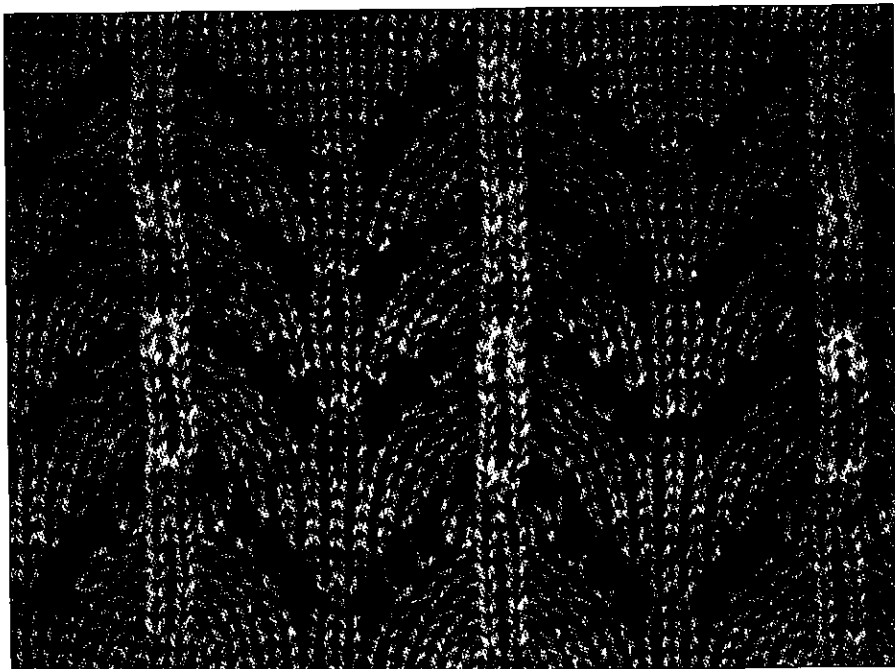
Techniques; a survey of lace

- ◀ 21 to be on the left and that is where it needs to be to make use of the colour changer.

However, if we left it at that, the needles would all transfer in the opposite direction since the lace carriage is also moving from the "wrong" side as far as the stitch pattern is concerned. (Mind you, you might be lucky and find that you have quite a nice design anyway, but it isn't very likely!) Since we've altered direction for the lace carriage, we also have to alter the punch-card direction, by turning it over to its back - from side to side, not top to bottom. You can transfer appropriate markings if you wish such as the starting line, use of main carriage and so on. On the electronic, put up Pattern Selection Lever 1.

Now we have things set up and ready to go, the most effective patterns are those in which the lace forms scallops, or at least a wavy line. You will obviously see which are suitable from the pattern illustrations. You can choose to put in a coloured stripe (see the article on Fashion Lace in the January 2002 issue) or you can do bands of colour such as two or three patterns, then a change of colour.

A "feather and fan" type pattern in bands of sugar almond colours would be most attractive, or an alternative is to stick to two shades. Grey and white is elegant or you may prefer a light and dark shade of any colour. If you have a range of shades in one colour, start with the darkest shade and work up to the lightest one near the face. You can work out how many rows in



Sample Three

each band according to the number of rows in the garment piece, but nobody says they have to be split into even bands! (See Sample 3.)

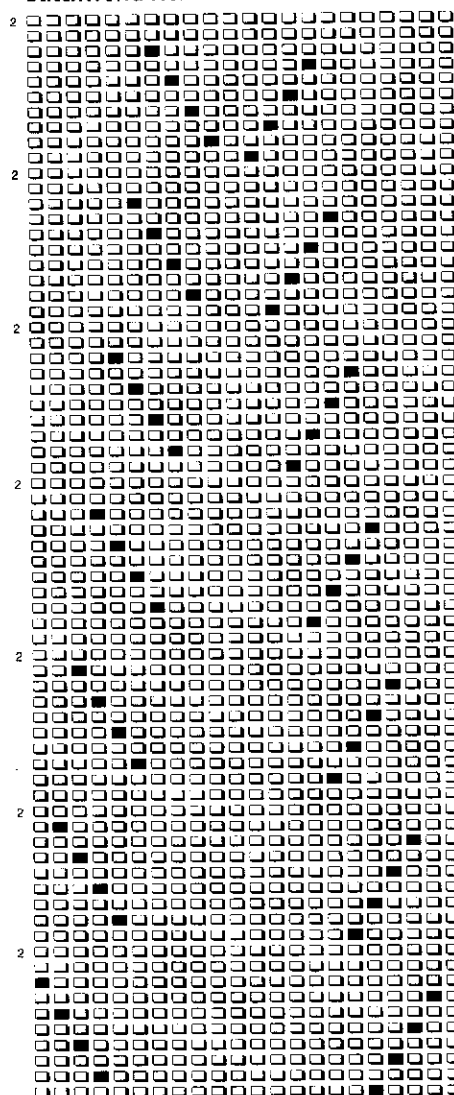
AVOIDING TIGHT SEAMS

When you use the colour changer and have several alternating colours or wider bands, you must be careful. In carrying a colour up the side of the work to use in another band, leave enough yarn in the gap so that it doesn't pull up at the side seam. You need to experiment a little, but an easy way is to put a needle into B position, a few needles away from the side of the actual knitting.

How far away will depend on the distance from the last time you used the yarn, which is why you need to experiment. Knit the row, then release the yarn from the needle and push the needle back to A position. This will give the extra yarn needed to run up the side. If you are not happy with this method, or hooking it round a sinker post or needle on the ribber bed, you can break the yarn and restart it, leaving long enough ends to either darn in later on, or work into the seam when sewing up.

There will be obvious difficulties in using a colour changer with one stroke lace carriages, but the same effects can be achieved with a little more work, by changing the colours in the feeder by hand. So there is plenty of scope for creating your own lacy garments in colours, either delicate or bold. Until next time, Happy Knitting! ■

Stitchworld No. 177

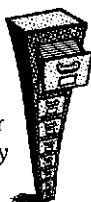


Missing anything?

Doris started her lace survey back in our September 2001 magazine (Issue 44). Although we've sold out of this issue, we can send you a bound photocopy and you can catch up with the other parts as follows:-

Sep 2001 (Iss-44) Pt. 1, Tuck Lace
Dec 2001 (Iss-47) Pt. 2, Transfer Lace
Jan 2002 (Iss-48) Pt. 3, Fashion Lace
Feb 2002 (Iss-49) Pt. 4, Brother Fine Lace
Mar 2002 (Iss-50) Pt. 5, Punch Lace

Magazines cost £2.25 each or any 3 for £5 and we pay the postage. Drop us a line at the usual address (see page 3) or order over the telephone by calling 01628-783080.

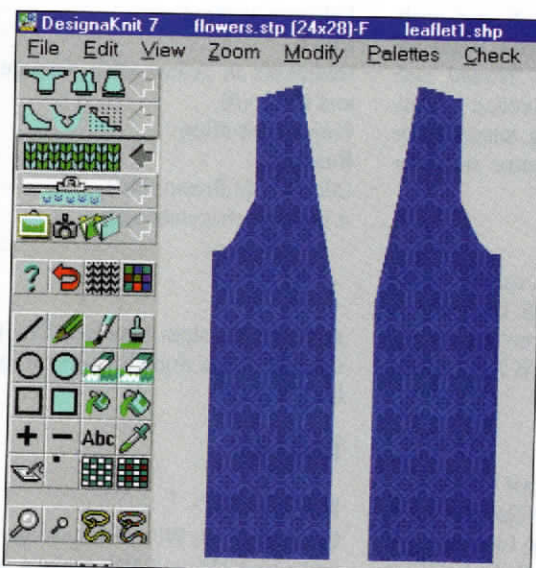


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Chicken in a basket

Designed by Joan Lafferty in 4-ply Acrylic

Here are a couple of Joan Lafferty's designs, which take no time at all to make. The duck can either be used to cover a chocolate egg or stuffed to make a toy. The chick's basket will hold tiny chocolate eggs or other small treats.

Pattern Information

TENSION

Easter Duck & Basket

We used tension dial setting 7 as main tension (MT) throughout.

Chick

We used tension dial setting 4•• as main tension (MT) throughout.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of duck and chick and purl side as right side of basket.

Knitting Instructions

Easter Duck

BODY & HEAD

Push 48 Ns to WP. Using MC, cast on using e-wrap method. Using MT, K 5 rows. Inc 1 st at beg of next 2 rows and every foll 5th and 6th rows until there are 54 sts. K 5 rows. Cast off 14 sts at beg of next 2 rows. 26 sts rem. K 13 rows. Dec 1 st at each end on the next 3 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, leaving a long end. Thread end through sts using a double-ended bodkin or a blunt-ended needle and release from machine. Pull up yarn, secure and join head, back and tail end leaving cast on edge open.

BEAK

Push 4 Ns to WP. Using A, cast on using e-wrap method. Set RC at 000. Set machine to slip in one direction. Using MT, K until RC shows 8. Dec 1 st at each end. K 1 row. Dec 1 st. 1 st rem. Break off yarn, leaving a long end. Thread end through st using a double-ended bodkin or a blunt ended needle and release from machine. Join sides and pull slightly to reduce size.

MAKING UP

Stuff head firmly. Wind a length of MC around neck, pull up tightly and secure. Using B, make French knots for eyes. Sew beak to head.

Toy Duck

Join cast on edges together, leaving an opening. Stuff body and join opening.

Chick

BODY & HEAD

Push 32 Ns to WP. With carriage at right and using MT and MC, make a woven or automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 42 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, leaving a long end. Thread end through sts using a double-ended bodkin or a blunt ended needle and release from machine. Pull up yarn, secure and join back seam.

WINGS (KNIT 2)

Push 9 Ns to WP. Using MC, cast on using e-wrap method. Set RC at 000. Using MT, K 7 rows. Transfer every alt st on to adjacent N and leave empty Ns in WP. K 7 rows. Cast off.

FEET (KNIT 2)

Push 5 Ns to WP. Using A, cast on using e-wrap method. Set RC at 000. Using MT, K 7 rows. Transfer every alt st on to adjacent N and leave empty Ns in WP. K 7 rows. Cast off.

BEAK

Push 4 Ns to WP. Using A, cast on using e-wrap method. Set RC at 000. Set machine to slip in one direction. Using MT, K until RC shows 8. Dec 1 st at each end. K 1 row. Dec 1 st. 1 st rem. Break off yarn, leaving a long end. Thread end through st using a double-ended bodkin or a blunt ended needle and release from machine. Join sides and pull slightly to reduce size.

MAKING UP

Stuff body and head. Pull up stitches at cast on edge and secure. Wind a length of MC around neck approximately 16 rows down and secure. With wrong sides together, fold wings and feet in half and oversew sides. Join cast on

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Any 4-ply acrylic yarn

Easter Duck

Oddments in Yellow (MC), Orange (A) and Black (B).

Polyester stuffing.

Chick

Oddments in Yellow (MC), Orange (A) and Black (B).

Polyester stuffing

Basket

Oddment in Brown (MC).

A few tiny chocolate eggs.

and cast off edges together. Sew to body. Using B, make French knots for eyes. Sew beak to head.

Basket

MAIN PART

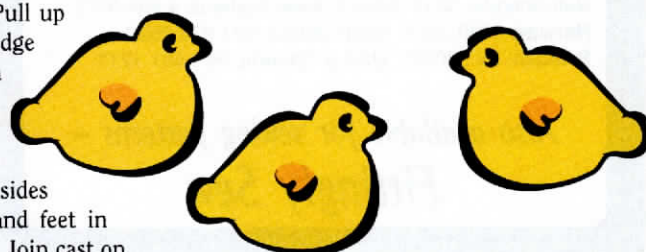
Push 30 Ns to WP. With carriage at right and using MT and MC, make a woven or automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 20 rows. Cast off.

HANDLES (KNIT 2)

Using MC, cast on 3 sts using e-wrap method. Using MT, cont in circular cord knitting. Knit approximately 9 cm, 3 1/2 in. Cast off.

MAKING UP

Pull up the stitches at cast on edge of main part to gather base. Join side seam. Sew on handles. Place eggs in basket. Sit the chick on top. ■





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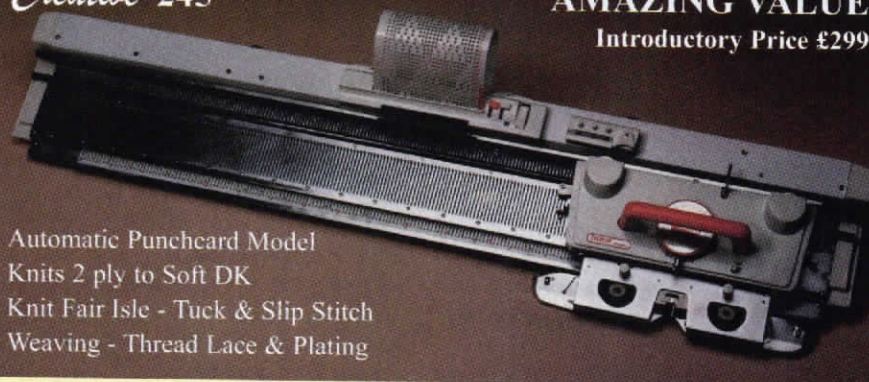
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Sweater & tunic

An original King Cole design



Pattern Information

MEASUREMENTS

To fit bust or chest 71 [76, 82, 87, 92] cm, 28 [30, 32, 34, 36] in.

Actual size 89 [94, 100, 103, 109] cm, 35 1/4 [37, 39 1/2, 40 1/2, 43] in.

Length to shoulder 64.5 [65.5, 66.5, 67.5, 68.5] cm, 25 1/2 [25 1/4, 26 1/4, 26 3/4, 27] in.

Sleeve seam (excluding turn back on Tunic) 44 [45, 45, 45.5, 45.5] cm, 17 1/2 [17 1/4, 17 1/2, 18, 18] in.

Instructions are written for first size, larger sizes follow in brackets. If one figure is given, it applies to all sizes.

TENSION

14 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9).

24 stitches of cable panel measures 10 cm, 4 in (tension dial setting approximately 9/9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our yarn guide, please turn to page 62.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber.

MATERIALS

King Cole Big Value Chunky.

Sweater

6 [7, 7, 7, 8] x 100 g balls in Main Yarn (MY).

Tunic

7 [7, 8, 8, 9] x 100 g balls in Main Yarn (MY).

For further information about this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX or telephone 01274-561331.

NOTES

a) We used the main bed side of the knitting as right side of garments.

b) Push cabled Ns to UWP, before knitting the row.

Knitting Instructions

Sweater

BACK

Push 94 [98, 102, 104, 108] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MY, K 1 row. Transfer sts as shown on Needle Diagram 1. Set RC at 000. Using MT/MT, cont in patt over groups of 24 Ns as shown on cable panel chart. K 76 rows. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end on every row until 86 [88, 90, 90, 92] sts rem *.

K 36 [37, 38, 39, 40] rows. RC shows 116 [118, 120, 122, 124].

SHAPE SHOULDERS

Cast off 14 sts at beg of next 2 rows and 15 sts at beg of foll 2 rows. Using WY, K a few rows over rem 28 [30, 32, 32, 34] Ns and release from machine.

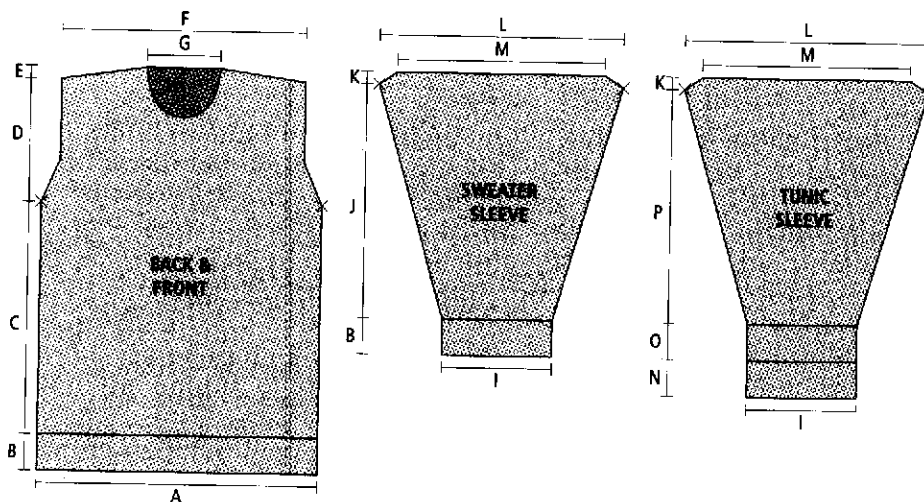
FRONT

Work as for Back to *.

K 24 [25, 26, 27, 26] rows. RC shows 104 [106, 108, 110, 110]. 12 [12, 12, 12, 14]

Diagrams

A = 45.5 [48.5, 51, 52.5, 55.5] cm
 B = 6 cm (Sweater), 6.5 cm (Tunic)
 C = 38.5 cm (Sweater), 38 cm (Tunic)
 D = 20 [21, 22, 23, 24] cm
 E = 2 cm
 F = 40 [41, 42.5, 42.5, 44] cm
 G = 12.5 [14, 15.5, 15.5, 17] cm
 H = 8 [8, 8, 8, 9] cm
 I = 18.5 [18.5, 21, 21, 21] cm
 J = 38 [39, 39, 39.5, 39.5] cm
 K = 2 [3, 3, 4, 4] cm
 L = 41 [42.5, 45.5, 47, 51] cm
 M = 35.5 [35.5, 37, 37, 40] cm
 N = 6 cm
 O = 5.5 cm
 P = 38.5 [39.5, 39.5, 40, 40] cm



rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 51 [53, 55, 55, 56] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 29 sts rem. K 5 [5, 5, 5, 6] rows.

SHAPE SHOULDER

Cast off 14 sts at beg of next row, K 1 row. Cast off rem 15 sts.

With carriage at right and using a transfer tool, push 16 [18, 20, 20, 20] Ns at right from HP to WP. Using WY, K a few rows and release from machine. With carriage at left and using a transfer tool, push rem Ns from HP to WP. Finish to correspond with first side, reversing shaping.

WELTS

With carriage at right, set machine for 2x2 rib. Push 62 [66, 70, 74, 78] Ns on each bed at centre of machine to WP.

* Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 12 rows. Transfer sts to main bed *.

** With wrong side facing, replace sts from lower edge on to Ns as follows:- 2 sts tog on to first 1 [1, 1, 0, 0] N, 1 st on to each of next 3 [4, 5, 8, 9] Ns, *** 2 sts tog on to each of next 2 Ns, (1 st on to next N, 2 sts tog on to each of next 2 Ns) 4 times, 1 st on to each of next 6 [7, 8, 8, 9] Ns, rep from *** once more, 2 sts tog on to each of next 2 Ns, (1 st on to next N, 2 sts tog on to each of next 2 Ns) 4 times, 1 st on to each of next 3 [4, 5, 8, 9] Ns and 2 sts tog on to last 1 [1, 1, 0, 0] N.

Using MT, K 1 row. Using MT+1, K 1 row. Cast off with a latch tool **.

SLEEVES

Push 36 [36, 40, 40, 40] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MY, K 1 row. Transfer sts as shown on Needle Diagram 2. Set RC at 000. Using MT/MT, cont in patt over group of 24 Ns as shown on cable panel chart. K 2 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 66 [68, 72, 74, 58] sts, then on every foll 4th [4th, 4th, 4th, 3rd] row until there are 68 [70, 74, 76, 82] sts. K 13 [11, 11, 8, 8] rows. RC shows 76 [78, 78, 79, 79]. Place marker at each end.

SHAPE TOP

Dec 1 st at each end on every row until 60 [60, 62, 62, 66] sts rem. K 0 [1, 0, 1, 0] row. Cast off.

CUFFS

With carriage at right, set machine for 2x2 rib. Push 26 [26, 30, 30, 30] Ns on each bed at centre of machine to WP.

Work as for Welts from * to *.

** With wrong side facing, replace sts from lower edge on to Ns as follows:- 1 st on to each of first 6 [6, 8, 8, 8] Ns, 2 sts tog on to each of next 2 Ns, (1 st on to next N, 2 sts tog on to each of next 2 Ns) 4 times and 1 st on to each of last 6 [6, 8, 8, 8] Ns. Using MT, K 1 row. Using MT+1, K 1 row. Cast off with a latch tool **.

NECKBAND

Join right shoulder seam.

Push 58 [62, 62, 62, 70] Ns to WP. With wrong side facing, pick up 28 [30, 32, 32, 34] sts across back neck and place on to Ns as follows:-

1 st on to each of first 2 [3, 4, 4, 5] Ns, (2

sts tog on to each of next 2 Ns, 1 st on to next N) 4 times, 2 sts tog on to each of next 2 Ns, 1 st on to each of next 2 [3, 4, 4, 5] Ns, pick up 15 [15, 14, 14, 17] sts down right side of front neck and place on to next 15 [15, 14, 14, 17] Ns, pick up 16 [18, 20, 20, 20] sts across front neck and place on to Ns as follows:-

2 sts tog on to next 0 [0, 1, 1, 1] N, 1 st on to each of next 1 [2, 1, 1, 1] N, (2 sts tog on to each of next 2 Ns, 1 st on to next N) 3 times, 2 sts tog on to next 0 [0, 1, 1, 1] N, 1 st on to next 0 [1, 0, 0, 0] N and 15 [15, 14, 14, 17] sts up left side of front neck and place on to last 15 [15, 14, 14, 17] Ns.

Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 2x2 rib. Using MT-5/MT-5, K 10 rows *.

Using MT+1/MT+1, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves between markers, matching centre to shoulder seams. Join side and sleeve seams.

Tunic

BACK

Push 94 [98, 102, 104, 108] Ns at centre of machine to WP. Using MT and WY, 28 ►

Club Speakers

Watch, listen, learn & enjoy

"If you've got something to say..." Seriously though, if you'd like to add your name to our list of speakers, call us or drop us a line - you'll find the address on page 3.



Two talks for the price of one! **"Swiss Darned Embroidery"** - talk, demonstration and hands-on workshop; an opportunity to learn the correct technique and how to achieve the professional finish. All swatches and needles will be provided. **"Dimensional Knitting"** - Sylvia Wynn explains her new book, a unique concept in designing made to measure knitwear. It's a simple and effective way to produce many different styles to suit individual measurements. It's a fun packed two hours whether you're interested in machine knitting, hand knitting or embroidery. Any reasonable distance considered.

Sylvia Wynn - Forge Craft Creations
The Old Smithy
Pirton, Worcester WR8 9EJ
Tel:- 01905-820482

DEBBIE KENDALL

Would you like me to visit your club? I have a wide range of talks and I can also arrange workshops over one or two days. My **Cut & Sew** talks can be general or deal with entire garments. I can also talk about **Decorative Techniques** including embroidery on knitwear, painting, appliqué and so on. I can show you how to use your sewing machine with knitting or weave, using fine yarns or discuss ribber work, Jacquard and Half Milano fabrics.

My **day courses** include the following topics - Cut & Sew for Beginners; Cut & Sew waistcoat; More Advanced Cut and Sew plus Decorative Techniques. Weaving a Top with Fine Yarns can be a day course or last for two days if you would like a hands on presentation. Other topics are Intarsia Knitting, Steam Pressing a Long Sleeve Jumper and Knitting & Pressing a Sideways Skirt. Using An Overlocker is always a hands-on presentation with a maximum number of ten students in the class. Please write to me for more details.

Debbie Kendall
32 Fortescue Road
Poole, Dorset BH12 2LJ

UPPINGHAM YARNS

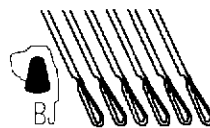
Uppingham Yarns now give talks (accompanied by their mobile shop) to knitting clubs, guilds and other interested groups. We travel the length of the country and will visit at any date or time requested - subject to previous bookings. One talk on **Industrial Yarns**, includes an introduction to industrial yarns and tells you about their thickness, fibre type and so on.

A second talk on **Cut & Sew Garment Production** is a slide show, illustrating how a garment is produced from cone to garment in a large factory. We hope to expand the number of talks to cover other aspects of the textile industry in the near future, so call us for details now! All of the talks are accompanied by our mobile shop, which is stocked with a good assortment of yarns and accessories in roll-on, roll-off containers for all your knitting requirements. Please contact us and we'll send you further details.

Uppingham Yarns
22 North Street East
Uppingham, Rutland LE15 9QL
Tel:- 01572-823747
E-mail:- uppyarn@wools.co.uk
Website:- www.wools.co.uk

BERYL JARVIS

Clubs, have you seen my **Info Slide show** yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.



Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please **suggest any other topic** you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR
Tel:- 01664-850418
E-mail: berylj@ntlworld.com

MAGGIE ANDREWS

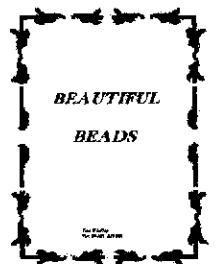
Maggie Andrews is currently taking bookings for 2002 and offers knitting clubs a large selection of interesting, informative and entertaining **talks and demonstrations**. Subjects include:- Easy intarsia, Easy Fun Knits for Kids, Skirts for All Seasons (and all sizes), Embroidery on Knit-wear, Knitting on Summer, Knitted Appliqué, Knitting and Pressing a Sideways Skirt and more. Loads of samples to see and feel. Pattern and technique books available.

Maggie travels up to 60 miles from her home in Harlow, Essex, for evening meetings, but will go further for daytime meetings or workshops. She only goes out to clubs once a week now, so dates are limited. Book early to avoid disappointment. For more details phone Maggie or write with SAE to her at:-

Maggie Andrews
79 Hookfield, Harlow, Essex CM18 6QQ
Tel:- 01279 422994

SUE WOOLLEY

Please invite me to visit your club to give a talk. We'll have lots of fun and laughter - but also fit in quite a lot of knitting too! I can show you lots of exciting **techniques** which can be knitted on all machines, including my **latest talk Beautiful Beads** which includes beaded ribs, cables made easy and lace and beaded cables.



I'm happy to travel any reasonable distance and I'll also consider longer journeys by special arrangement.

I'd love to meet you and your club members - it's up to all of us to keep knitting alive and to keep the clubs going. So go on just give me a call or contact me at Woolleys@btinternet.com

Sue Woolley
17 Mariner Way
Hemel Hempstead, Herts HP2 4RN
Tel:- 01442-219298

Rabbit egg holder

Designed by reader **Doris Elliot** in **Uppingham Yarns Acrylic**

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Any 4-ply Acrylic

Oddments in Pink, Yellow or Multi Colour (MC), White (A), Green (B) and Black (C).

Polyester stuffing.

Button thread.



Pattern Information

TENSION

We used tension dial setting 7 as main tension (MT) throughout.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side.

Knitting Instructions

BODY, HEAD & EARS (Knitted in one piece)

Push 41 Ns to WP. Using B, cast on using e-wrap method. Using MT, K 16 rows. Weave button thread over and under each N. Using MC, K 20 rows.

SHAPE POCKET

Set carriage to hold. Push 10 Ns at left to HP, K 1 row. Push 10 Ns at right to HP, K 1 row. Weave in nylon cord as a marker over centre 21 Ns. Hang a weight. K 12 rows. Make a hem by placing loops from marked row on to corresponding Ns. K 30 rows. Push 10 Ns at left from HP to UWP, K 1 row. Push 10 Ns at right from HP to UWP, K 1 row. K 20 rows. Weave button thread over and under each N for neck. Using A, K 16 rows for head.

SHAPE EARS

Transfer centre st on to adjacent N. Push 20 Ns at left to HP. Cont on rem sts for first ear. K 16 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 2 rows. Break off yarn, leaving a long end. Thread end through sts and release from machine. Pull up yarn and secure. Push rem Ns from HP to UWP. Finish to correspond with first ear.

ARMS (KNIT 2)

Push 16 Ns to WP. Using MC, cast on using e-wrap method. Set RC at 000. Using MT, K 14 rows. Using A, K 6 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, leaving a long end. Thread end through sts and

release from machine. Pull up yarn, secure and join seam.

MAKING UP

Join pocket seams. Catch down pocket top. Join from top of ears, down back to cast on edge. Darn across bottom of ears and secure, backstitch three loops from both sides at front of ears. Stuff head firmly and body lightly, making sure not to over fill. Push a little stuffing up into the pocket, so an egg will fit. Pull up button thread between B and MC tightly and secure. Pull up button thread at neck and secure. Stuff arms, join cast on edge and sew in position. Using C, make two eyes and a nose. Using C, make an upside down Y for mouth. ■

His 'n' her cardigan

An MKM design in Uppingham Yarns 4-ply Acrylic

• Photography Matt Smith • Stylist Sally-Ann Carroll

We received so many requests for basic, tuck stitch patterns that we decided to start a long-running series that will include every garment style and pattern you would want in your wardrobe - except drop-shoulders! This was soon followed by an equally large request for basic stocking stitch instructions for these classic patterns, so they are now also included.

We've included set-in armholes and raglans; round and "V" necklines; cardigans and sweaters; slipovers and waistcoats. The size range covers from children to adults and includes a selection of punchcard patterns. The styles and sizes are "classic" so please check the finished measurements carefully and knit a larger size if you prefer a little more ease. After last month's raglan "V" neck cardigan, we have set-in sleeves this time.

General Information

Both Versions

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

Tuck stitch version requires a standard gauge punchcard or electronic machines with a ribber and stocking stitch version can be knitted on any standard gauge machine with a ribber. *If you don't have a ribber, work ribs in mock rib.*

MATERIALS (BOTH VERSIONS)

Uppingham Yarns 4-ply Acrylic
1 [1, 1, 1, 1, 1, 1, 1, 2, 2] x 500 g cones in main yarn (MY).
7 buttons.
2 stitch holders.

GARMENT WEIGHT

Finished garment in fourth size weighs 270 g.
The fibre content of this yarn is 100% Acrylic. For further information or a free shade card, please write to Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747 and mention the magazine.



Pattern Information

MEASUREMENTS

To fit bust or chest 87 [92, 97, 102, 107, 112, 117, 122, 127, 132] cm, 34 [36, 38, 40, 42, 44, 46, 48, 50, 52] in.
Actual size 95 [100, 105, 110, 115, 120, 125, 130, 135, 140] cm, 37½ [39½, 41½, 43½, 45½, 47½, 49½, 51½, 53½, 55½] in.
Length to back neck 58 [60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 23 [23½, 24, 24½, 25½, 26, 26½, 27, 27½, 28] in.
Sleeve seam 43 [44, 44, 44, 46, 46, 46, 47, 47, 47] cm, 17 [17½, 17½, 17½, 18, 18, 18, 18½, 18½, 17½] in (adjustable).
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).
For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

KNITTING NOTES

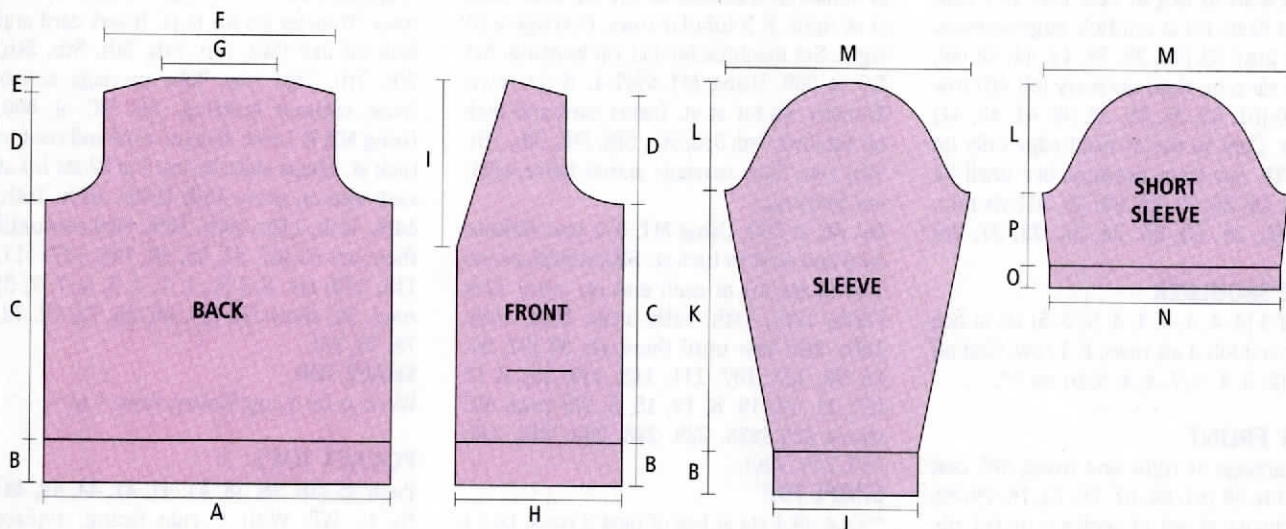
a) We used purl side of tuck stitch and knit side of stocking stitch as right side of garment.

Diagrams

A = 48.5 [50.5, 53.5, 55.5, 58.5, 60.5, 63.5, 65.5, 68.5, 70.5] cm
 B = 6 cm
 C = 33 [33, 33, 33, 34, 34, 34, 34, 34, 34] cm
 D = 19 [21, 22, 23, 25, 26, 27, 29, 30, 31] cm
 E = 2 cm
 F = 32.5 [34, 35.5, 37, 39, 40.5, 42, 44, 45.5, 47] cm

G = 15 [15.5, 16, 17, 17.5, 18.5, 19, 20, 20.5, 21] cm
 H = 23 [25, 26, 27, 29, 30, 31, 33, 34, 35] cm
 I = 23 [24.25, 25.5, 26.75, 28, 29.25, 30.5, 31.75, 33, 34.25] cm
 J = 20 [21, 22, 22.5, 23.5, 24, 25, 26, 27, 27.5] cm
 K = 37 [38, 38, 38, 40, 40, 40, 41, 41, 41] cm

L = 13.5 [15.5, 16.5, 17.5, 19.5, 20.5, 21.5, 23.5, 24.5, 25.5] cm
 M = 34 [35.5, 37, 39, 40.5, 42, 44, 45.5, 47, 48.5] cm
 N = 32 [32.5, 34, 35.5, 36, 37.5, 39, 40, 41, 42.5] cm
 O = 2.5 cm
 P = 10 [11, 11, 11, 12, 12, 12, 13, 13, 13] cm



b) Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) Brother electronic machines, place pattern at each side of centre 0.

[83, 87, 91, 95, 99, 103, 107, 111, 115] sts rem. K 78 [86, 90, 94, 102, 106, 110, 118, 122, 126] rows. RC shows 312 [324, 330, 336, 354, 360, 366, 378, 384, 390].

SHAPE SHOULDERS

Cast off 3 [4, 4, 4, 4, 4, 4, 5, 5, 5] sts at beg of next 10 rows and 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts at beg of foll 2 rows. Cast off rem 37 [39, 41, 43, 43, 45, 47, 49, 51, 53] sts.

POCKET LININGS (KNIT 2)

Using MY, cast on 35 [38, 38, 38, 41, 41, 41, 44, 44, 44] sts by hand. Set RC at 000. Using MT, K 36 [40, 40, 40, 40, 40, 40, 44, 44] rows. Using WY, K a few rows and release from machine.

LEFT FRONT

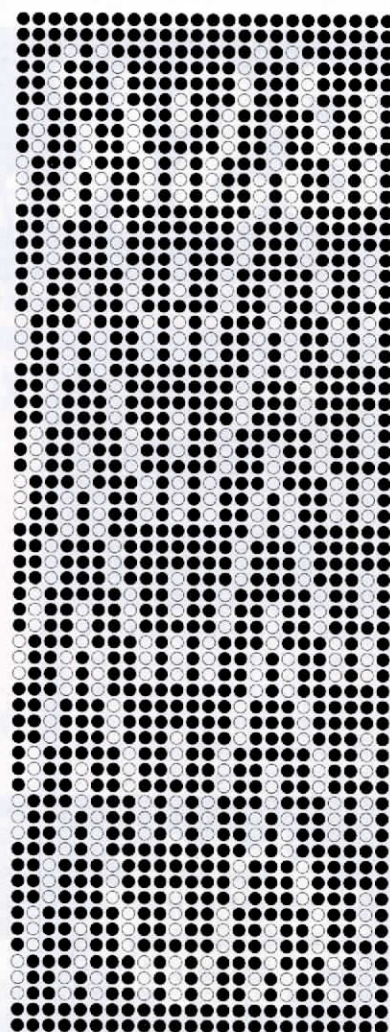
With carriage at right and using MY, cast on sts 4 to 59 [62, 65, 68, 71, 74, 77, 80, 83, 86] inclusive at right of centre 0 in 1x1 rib. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] sts. Work as for Back from * to *. ** K 53 [59, 59, 59, 59, 59, 65, 65, 65] rows. RC shows 54 [60, 60, 60, 60, 60, 66, 66, 66].

PLACE POCKET LINING

Counting from the right edge, miss 13 [13, 14, 16, 16, 18, 19, 19, 21, 22] sts, slip next 30 [33, 33, 33, 35, 35, 35, 38, 38, 38] sts on to a stitch holder. With K side of Pocket Lining facing, replace sts of last row worked in MY on to empty Ns, dec 5 [5, 5, 5, 6, 6, 6, 6, 6, 6] sts evenly. Unravel WY. K 132 [126, 126, 126, 132, 132, 132, 126, 126, 126] rows. RC shows 186 [186, 186, 186, 192, 192, 192, 192, 192, 192]. 12 rows less have been worked to armhole than on Back. Knit 1 row extra for the Right Front.

34 ►

Punchcard chart



Knitting Instructions

Tuck Stitch Version

BACK

With carriage at right and using MY, cast on 117 [123, 129, 135, 141, 147, 153, 159, 165, 171] sts at centre of machine in 1x1 rib with extra st at right.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st *. K 197 [197, 197, 197, 203, 203, 203, 203, 203, 203] rows. RC shows 198 [198, 198, 198, 204, 204, 204, 204, 204].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row until 83 [89, 93, 97, 103, 107, 111, 117, 121, 125] sts rem, then on every foll 4th row until 79

His 'n' her cardigan

◀ 33 SHAPE FRONT EDGE

Dec 1 st (2 sts in) at left edge on next and foll 7th row, K 4 rows.

SHAPE ARMHOLE

Cont to dec at front edge on every 7th row from previous dec and at the same time, cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row until 33 [36, 38, 39, 42, 44, 46, 49, 50, 52] sts rem, then on every foll 4th row until 30 [31, 33, 35, 36, 38, 39, 41, 43, 44] sts rem. Cont to dec at front edge only on every 7th row from previous dec until 21 [22, 23, 24, 26, 27, 28, 29, 30, 31] sts rem. K 20 [25, 24, 23, 35, 34, 33, 38, 37, 36] rows.

SHAPE SHOULDER

Cast off 3 [4, 4, 4, 4, 4, 5, 5, 5] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts **.

RIGHT FRONT

With carriage at right and using MY, cast on sts 3 to 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] inclusive at left of centre 0 in 1x1 rib. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] sts. Work as for Back from * to *. Work as for Left Front from ** to **, reversing shaping by noting alteration in number of rows

worked and reading left for right and right for left.

LONG SLEEVES

With carriage at right and using MY, cast on 49 [53, 55, 57, 59, 61, 63, 65, 67, 69] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on 1st [3rd, 3rd, 3rd, 5th, 5th, 5th, 7th, 7th, 7th] row. Take carriage across twice without knitting.

Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. Shape sides by inc 1 st (2 sts in) at each end on every 12th [12th, 12th, 11th, 11th, 11th, 10th, 10th, 10th, 9th] row until there are 83 [87, 91, 95, 99, 103, 107, 111, 115, 119] sts. K 17 [23, 11, 18, 19, 8, 19, 15, 5, 20] rows. RC shows 222 [228, 228, 228, 240, 240, 240, 246, 246, 246].

SHAPE TOP

* Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every 4th row until 45 [41, 43, 45, 41, 43, 45, 41, 43, 45] sts rem, then on every foll alt row until 25 sts rem. Cast off *.

SHORT SLEEVES

With carriage at right and using MY, cast on 77 [79, 83, 87, 89, 91, 95, 97, 101, 103] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Insert card and lock on 3rd [5th, 5th, 5th, 5th, 5th, 5th, 7th, 7th, 7th] row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. Shape sides by inc 1 st (2 sts in) at each end on every 18th [16th, 16th, 16th, 14th, 11th, 11th, 10th, 10th, 9th] row until there are 83 [87, 91, 95, 99, 103, 107, 111, 115, 119] sts. K 5 [1, 1, 1, 1, 5, 5, 7, 7, 5] rows. RC shows 60 [66, 66, 66, 72, 72, 72, 78, 78, 78].

SHAPE TOP

Work as for Long Sleeves from * to *.

POCKET TOPS

Push 35 [38, 38, 38, 41, 41, 41, 44, 44, 44] Ns to WP. With P side facing, replace pocket sts on to Ns, inc 5 [5, 5, 5, 6, 6, 6, 6, 6, 6] sts evenly. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts

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for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

FRONT BORDER

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 7 [7, 7, 7, 4, 4, 4, 4, 4] rows.

* Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 21 [21, 21, 21, 22, 22, 22, 22, 22] rows; rep from * 5 more times. Make buttonholes over same sts as before. K until border when slightly stretched, fits up front edge, across back of neck and down front edge. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Fold pocket tops in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Catch down sides of pocket tops neatly to right side and pocket linings lightly to wrong side. Fold front border in half lengthways. Neaten short ends, then sew in position with buttonholes on right front for a woman or left front for a man. Finish buttonholes and sew on buttons to correspond.

Stocking Stitch Version

BACK

With carriage at right and using MY, cast on 136 [142, 150, 156, 164, 170, 178, 184, 192, 198] sts at centre of machine in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 132 [132, 132, 132, 136, 136, 136, 136, 136, 136] rows.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every row until 100 [110, 110, 116, 124, 130, 134, 144, 148, 150] sts rem, then on every foll alt row until 92 [96, 100, 104, 110, 114, 118, 124, 128, 132] sts rem. K 52 [56, 60, 62, 68, 70, 72, 78, 80, 84] rows. RC shows 208 [216, 220, 224, 236, 240, 244, 252, 256, 260].

SHAPE SHOULDERS

Cast off 6 [7, 7, 7, 8, 8, 8, 9, 9] sts at beg of next 6 rows and 7 [5, 6, 7, 6, 7, 8, 7, 8, 9] sts at beg of foll 2 rows. Cast off rem 42 [44, 46, 48, 50, 52, 54, 56, 58, 60] sts.

POCKET LININGS (KNIT 2)

Using MY, cast on 35 [38, 38, 38, 41, 41, 41,

44, 44, 44] sts by hand. Set RC at 000. Using MT, K 36 [40, 40, 40, 40, 40, 40, 44, 44, 44] rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right and using MY, cast on 65 [68, 72, 75, 79, 82, 86, 89, 93, 96] sts at right of centre 0 in 1x1 rib. Work as for Back from * to *. ** Set RC at 000. Using MT, K 36 [40, 40, 40, 40, 40, 40, 44, 44, 44] rows.

PLACE POCKET LINING

Counting from the right edge, miss 15 [15, 17, 18, 19, 20, 22, 22, 24, 26] sts, slip next 35 [38, 38, 38, 41, 41, 41, 44, 44, 44] sts on to a stitch holder. With P side of Pocket Lining facing, replace sts of last row worked in MY on to empty Ns. Unravel WY. K 88 [84, 84, 84, 88, 88, 88, 84, 84, 84] rows. RC shows 124 [124, 124, 124, 128, 128, 128, 128, 128]. 8 rows less have been worked to armhole than on Back. Knit 1 row extra for Left Front.

SHAPE FRONT EDGE

Dec 1 st (2 sts in) at left edge on next and foll 4th row, K 3 rows.

SHAPE ARMHOLE

Cont to dec at front edge on every 4th row from previous dec and at the same time, cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every row until 41 [46, 45, 48, 52, 55, 57, 62, 64, 64] sts rem, then on every foll alt row until 35 [36, 38, 39, 42, 43, 45, 47, 49, 51] sts rem. Cont to dec at front edge only on every 4th row from previous dec until 25 [26, 27, 28, 30, 31, 32, 34, 35, 36] sts rem. K 15 [19, 19, 19, 23, 23, 23, 27, 27, 27] rows.

SHAPE SHOULDER

Cast off 6 [7, 7, 7, 8, 8, 8, 9, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 7 [5, 6, 7, 6, 7, 8, 7, 8, 9] sts **.

LEFT FRONT

With carriage at right and using MY, cast on 65 [68, 72, 75, 79, 82, 86, 89, 93, 96] sts at left of centre 0 in 1x1 rib. Work as for Back from * to *. Work as for Right Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading left for right and right for left.

LONG SLEEVES

With carriage at right and using MY, cast on 56 [60, 62, 64, 66, 68, 70, 74, 76, 78] sts at centre of machine in 1x1 rib.

Work as for Back from * to *.

Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 7th [7th, 7th, 6th, 6th, 6th, 5th, 6th, 5th, 5th] row until there are 96 [100, 104, 110, 114, 118, 124, 128, 132, 136] sts. K 8 [12, 5, 14, 16, 10, 25, 2, 24, 19] rows. RC shows 148 [152, 152, 152, 160, 160, 160, 164, 164, 164]. Adjust length at this stage, if required.

SHAPE TOP

** Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row

until 44 [36, 36, 40, 32, 32, 36, 28, 28, 28] sts rem.

1ST, 2ND, 3RD, 4TH, 5TH, 6TH & 7TH SIZES

Dec 1 st (2 sts in) at each end on every row until 28 sts rem.

ALL SIZES

Cast off **.

SHORT SLEEVES

With carriage at right and using MY, cast on 90 [92, 96, 100, 102, 106, 110, 112, 116, 120] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 10th [9th, 9th, 8th, 7th, 7th, 6th, 6th, 6th, 6th] row until there are 96 [100, 104, 110, 114, 118, 124, 128, 132, 136] sts. K 10 [8, 8, 4, 6, 6, 6, 4, 4, 4] rows. RC shows 40 [44, 44, 44, 48, 48, 52, 52, 52].

SHAPE TOP

Work as for Long Sleeves from ** to **.

POCKET TOPS

Push 35 [38, 38, 38, 41, 41, 41, 44, 44, 44] Ns to WP. With K side facing, replace pocket sts on to Ns. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

FRONT BORDER

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 7 [7, 7, 7, 4, 4, 4, 4, 4, 4] rows.

* Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 21 [21, 21, 21, 22, 22, 22, 22, 22] rows; rep from * 5 more times. Make buttonholes over same sts as before. K until border when slightly stretched, fits up front edge, across back of neck and down front edge. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Fold pocket tops in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Catch down sides of pocket tops neatly to right side and pocket linings lightly to wrong side. Fold front border in half lengthways. Neaten short ends, then sew in position with buttonholes on right front for a woman or left front for a man. Finish buttonholes and sew on buttons to correspond. ■

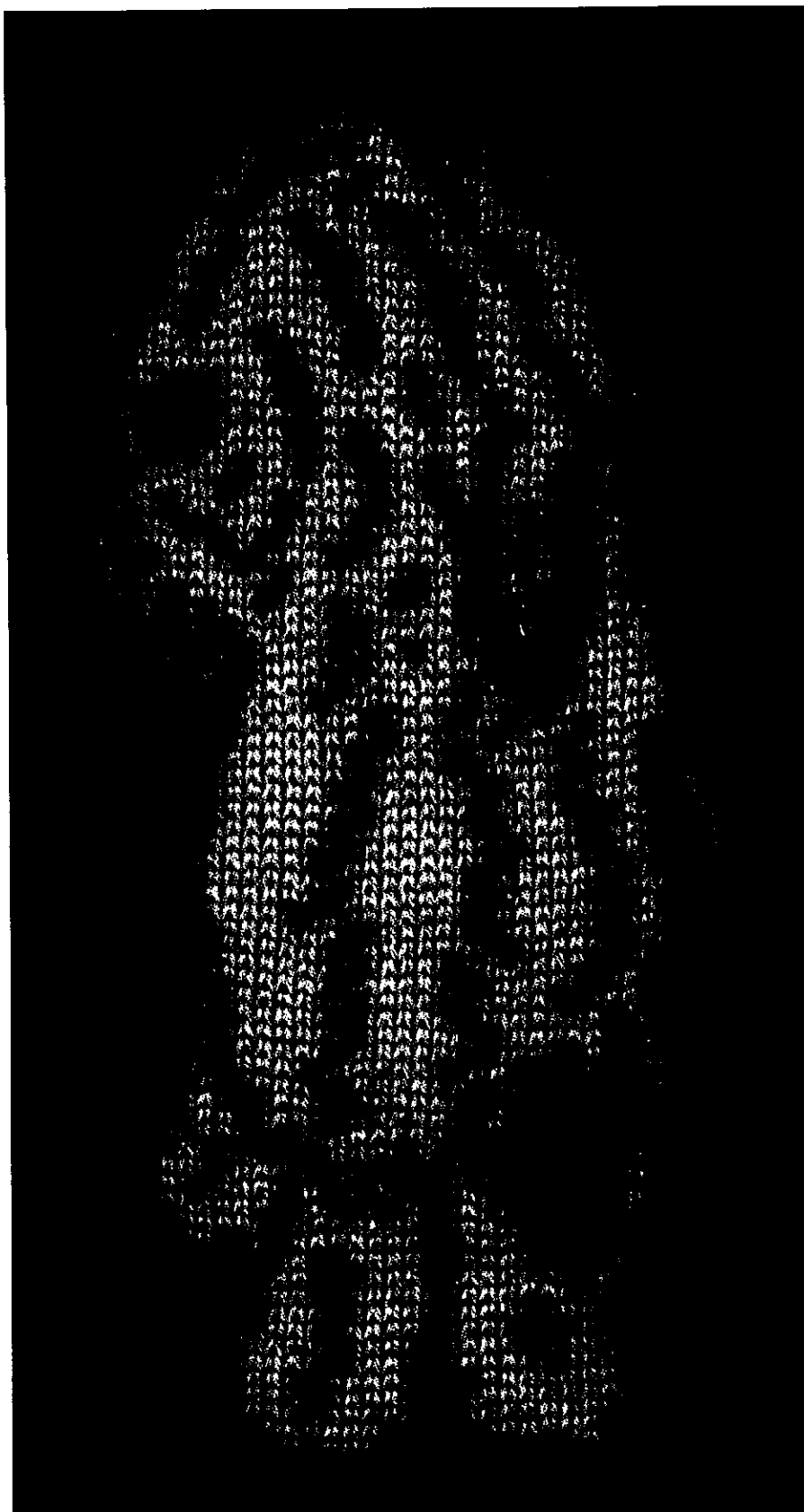
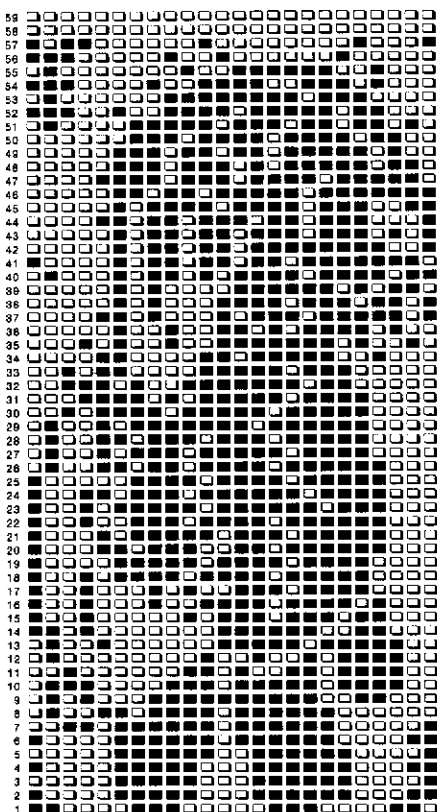
Picture Parade

By special request - Old English Sheepdog

Jo Newton was asked by a breeder of these lovely dogs if she could design a punchcard pattern from photographs. As usual, Jo came to the rescue.

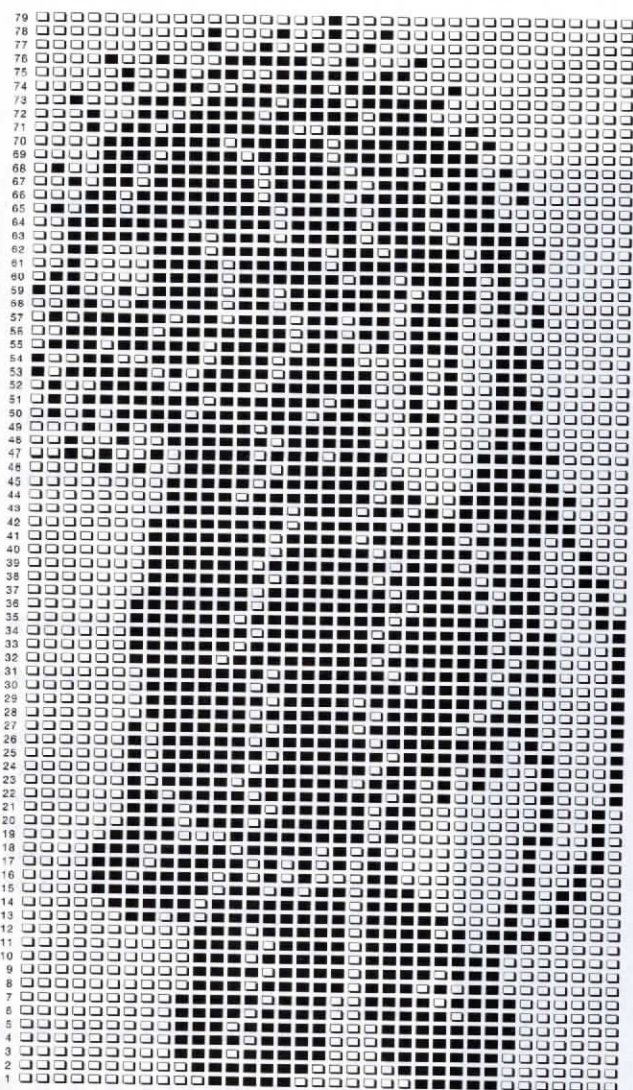
As it can be difficult to get much detail into 24 stitches, I suggested that she might use intarsia or hand selection to be able to knit a slightly larger picture, or even punch out the central 24 stitches and push up the extra needles at the sides following the graphs. This should be relatively simple to do on her Brother machine, as the needles that are going to knit the contrast colour are pre-selected on the previous row. This not only makes it easy to see where you are on the graph, but also allows you to add the extra needles to the same level at the edges.

My tip for other machines is to leave a long tail of the contrast yarn and knit the first row. This enables you to see which stitches are doing what! When the knitting is finished you can Swiss darn in any extra stitches on the first row, using the tail of yarn - which would anyway need darning in. This also allows you to see whether the design is coming out the same way as on the graph. If not, you will need to pull back a row and turn the punchcard round. Accordingly, my electronic pattern is not the full 60 stitches - I usually do but a mere 35 stitches so as not to tax my novice knitting friend too much!



YARNS USED - FORSELL SHAMAL

501 Ivory on 528 Graphite (Dark Grey) or 592 Acom



Naturally, for an enthusiast of the breed the pictures had to be accurate. It took several goes before I could get the head right and we sent numerous e-mail attachments backwards and forwards of pictures of "pretend" knitting. I produced the pattern in DesignaKnit, but transmitted it as Word attachments - for those who either know or are interested in how this can be done! The main trouble was that I wanted to put in the eyes, which of course are hardly visible on these dogs. It's just a thought - but if we can't see in, how do you think they can see out?

I also had trouble getting the heads sufficiently round and massive enough, but these are the final approved designs, which could well be appearing at Crufts this year...!

I knitted these samples in my favourite Forsell yarns to show two of the colours that can be found in the breed. However, if a fine mohair or brushed yarn were used for the contrast cream colour, it would be even more realistic. The 24 stitch version can be used as a single motif, in which case omit the "tiddly bits", which break up the float threads when the design is repeated. Please contact me as usual to have the patterns put on disk for Brother FB100 or DesignaKnit or for any other specific requests.

Unfortunately, I may not be able to attend as many of the shows as I have done in previous years, but all my pattern sheets and booklets are still available by (rapid response!) Mail Order and I love to talk on the phone, or correspond by email with fellow knitters. You'll find my address details at the end of this article, so do please get in touch. ■

Happy to Help

If you read our magazine regularly (and we hope you do!), you'll know that Jo is always pleased to work on special projects for you! If you have any new ideas for her, we'd love to hear from you. Your letters and ideas for the magazine do matter and we take careful note of all your comments, criticisms and praise. So often we all feel that we won't do something because we never win anything or never have the luck. Many of the designs that Jo has worked on have come as a great surprise to the recipients and she will work on any special request from our readers. You can write to us at the usual address or get in touch with Jo direct as follows:-

Jo Newton
Barrowby Old Hall
GRANTHAM
Lincolnshire NG32 1BX
Tel:- 01476-563111
E-mail:- jo.newton@btinternet.com
Website:- www.jonewton.co.uk

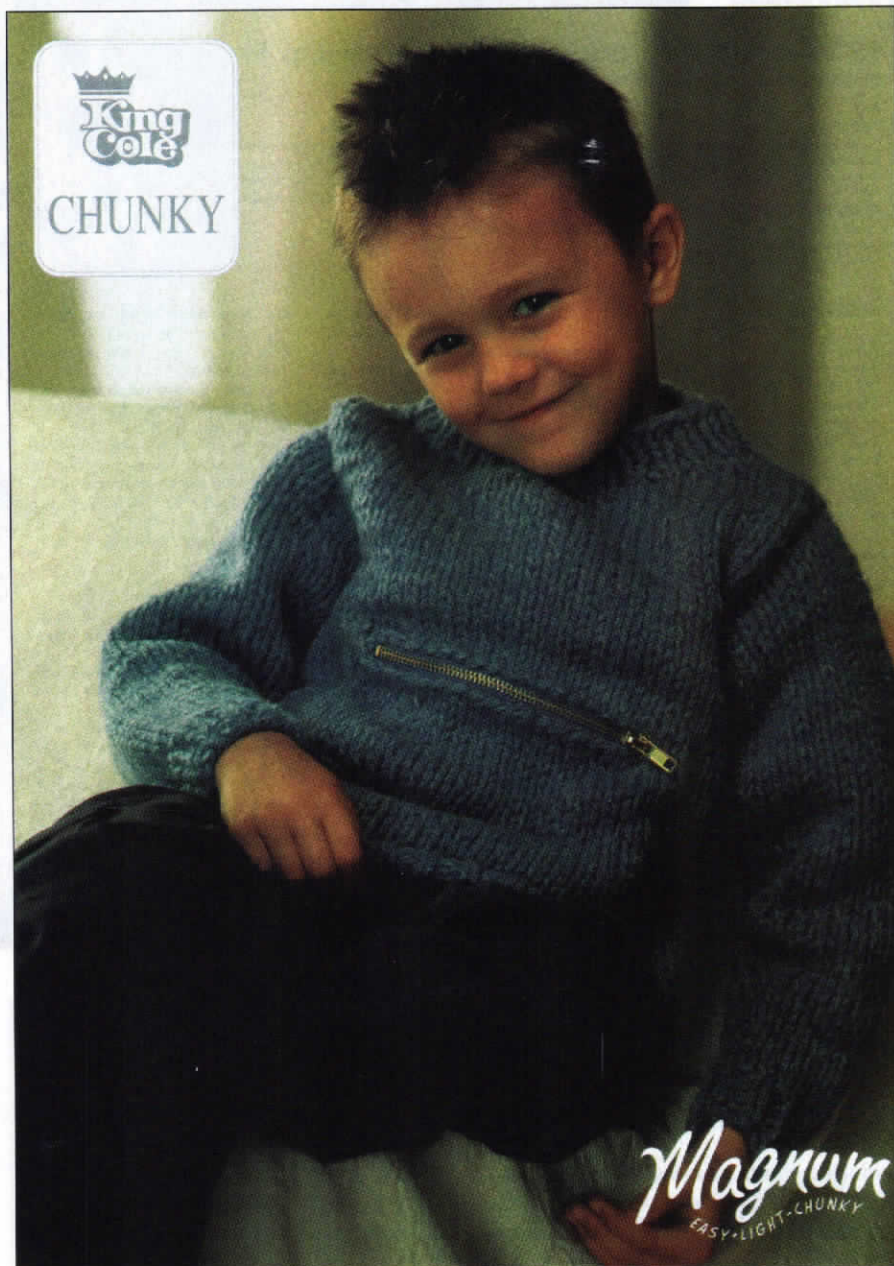
Forsell SHAMAL

For further information about Forsell yarns and details of your local stockist, here's the address you need:-

Forsell Yarns - Silver Viscount
Units D & E, Rectory Business Centre
Rectory Road, RUSHDEN
Northamptonshire NN0 0AH
Tel:- 01933-311888
Fax:- 01933-312888

Child's sweater

An original King Cole design



Pattern Information

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.
Actual size 60 [67, 70, 77, 80, 87] cm, 23½ [26½, 27½, 30½, 31½, 34½] in.
Length to shoulder 37 [39.5, 44.5, 48, 54.5, 58] cm, 14¾ [15¾, 17½, 19, 21½, 23] in.
Sleeve seam 19 [21.5, 26.5, 31.5, 37, 39.5] cm, 7½ [8½, 10½, 12½, 14¾, 15¾] in.

TENSION

12 stitches and 16 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 10).
Please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

With carriage at right and using MY, cast on 37 [41, 43, 47, 49, 53] sts at centre of machine in 1x1 rib with extra st at right.

* K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 6 rows. Transfer

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber.

If you don't have a ribber, work ribs by hand or latch tool method.

MATERIALS

King Cole Magnum Chunky

4 [4, 4, 4, 5, 5] x 100 g balls in Main Yarn (MY).

15 [15, 15, 20.5, 20.5, 20.5] cm, 6 [6, 6, 8, 8, 8] in zip fastener.

The fibre content of Magnum is 50% Recoil Acrylic, 25% Courtele Acrylic, 25% Wool. For further information about this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX or telephone 01274-561331.

stitches for stocking stitch *.

Inc 1 st at left edge. 38 [42, 44, 48, 50, 54] sts **.

Set RC at 000. Using MT, K 28 [30, 36, 39, 47, 51] rows.

SHAPE ARMHOLES

Cast off 2 [2, 3, 3, 3, 4] sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 28 [30, 32, 34, 36, 38] sts rem. K 17 [17, 21, 22, 24, 26] rows. RC shows 52 [56, 64, 70, 80, 86].

SHAPE SHOULDERS

Push 7 [7, 8, 8, 9, 9] Ns at left to HP. Cast off 7 [7, 8, 8, 9, 9] sts at beg of next row. Push Ns from HP to UWP and cast off. Using WY, K a few rows over rem 14 [16, 16, 18, 18, 20] Ns and release from machine.

POCKET LINING

Using MY, cast on 22 [22, 22, 28, 28, 28] sts by hand. Set RC at 000. Using MT, K 20 [20, 24, 26, 28, 32] rows. Using WY, K a few rows and release.

FRONT

Work as for Back to **.

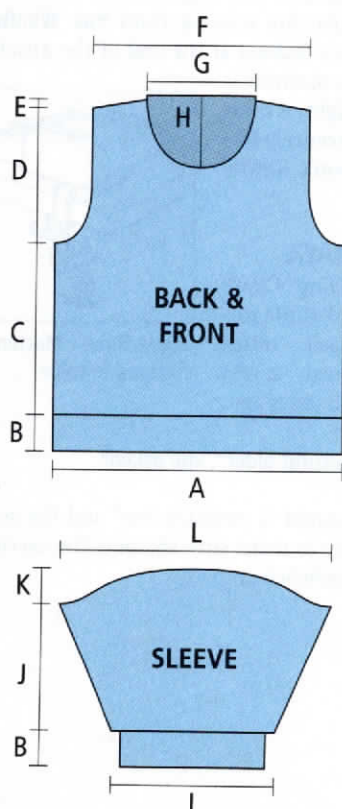
Set RC at 000. Using MT, K 20 [24, 28, 30, 34, 40] rows.

POCKET OPENING

Set carriage to hold. Using a length of MY, cast off centre 18 [18, 18, 24, 24, 24] sts. Push 10 [12, 13, 12, 13, 15] Ns at left to HP. K 2 rows. Push Ns to HP. Cut yarn. Take carriage to left. Push 10 [12, 13, 12, 13, 15]

Diagrams

- A = 31.5 [35, 36.5, 40, 41.5, 45] cm
 B = 4.5 cm
 C = 17.5 [18.5, 22.5, 24.5, 29.5, 32] cm
 D = 15 [16.5, 17.5, 19, 20.5, 21.5] cm
 E = 0.5 cm
 F = 23 [25, 26.5, 28, 30, 31.5] cm
 G = 11.5 [13, 13.5, 15, 15.5, 16.5] cm
 H = 7 [7, 7, 8, 8, 8] cm
 I = 17.5 [19, 20.5, 20.5, 22.5, 24] cm
 J = 14.5 [17, 22, 27, 32.5, 35] cm
 K = 3.5 cm
 L = 29 [32.5, 34, 37.5, 39, 40.5] cm



Ns at left from HP to UWP. Reset RC to 20 [24, 28, 30, 34, 40]. K 2 rows. Push 10 [12, 13, 12, 13, 15] Ns at right from HP to UWP. Using a length of MY, cast on over centre 18 [18, 18, 24, 24, 24] sts. K 2 rows. With P side facing, replace Pocket Lining on centre 22 [22, 22, 28, 28, 28] Ns. Unravel WY. K 4 [2, 4, 5, 9, 7] rows. RC shows 28 [30, 36, 39, 47, 51] rows.

SHAPE ARMHOLES

Cast off 2 [2, 3, 3, 3, 4] sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 28 [30, 32, 34, 36, 38] sts rem. K 7 [7, 11, 10, 12, 14] rows. RC shows 42 [46, 54, 58, 68, 74]. 10 [10, 10, 12, 12, 12] rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 18 [20, 21, 23, 24, 26] Ns at right to

HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next 3 rows. K 6 [6, 6, 8, 8, 8] rows. Cast off.

With carriage at left, push 8 [10, 10, 12, 12, 14] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at right, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 19 [21, 23, 23, 25, 27] sts at centre of machine in 1x1 rib with extra stitch at right.

Work as for Back from * to *.

Inc 1 st at each end. 21 [23, 25, 25, 27, 29] sts. Set RC at 000. Using MT, K 2 rows. Shape sides by inc 1 st at each end on next and every foll 3rd [3rd, 4th, 4th, 5th, 5th] row until there are 35 [39, 41, 45, 47, 49] sts. K 3 [4, 5, 5, 4, 8] rows. RC shows 24 [28, 36, 44, 52, 56].

SHAPE TOP

Cast 2 [2, 3, 3, 3, 4] sts at beg of next 2 rows. Cast off 6 [7, 7, 8, 8, 8] sts at beg of next 4 rows. Cast off remaining 7 [7, 7, 7, 9, 9] sts.

NECKBAND

Join right shoulder seam.

Push 41 [45, 45, 53, 53, 57] Ns to WP. With wrong side facing, pick up 14 [16, 16, 18, 18, 20] sts across back neck, 9 [9, 9, 11, 11, 11] sts down right side of front neck, 8 [10, 10, 12, 12, 14] sts across front neck and 10 [10, 10, 12, 12, 12] sts up left side of front neck and place on Ns. Unravel WY.

Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 5 rows. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams. Catch down pocket lining. Sew in zip fastener. ■



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The Singer Merlin

Part 1 - Getting started

Back in 1987, Singer produced a knitting machine that was specifically marketed to produce children's knitwear and they called it the Merlin. The name was chosen because Merlin is recognised by children and adults alike as the weaver of magic spells and, at the time, the machine was intended to cater for the children's sector of the knitting market and marketed as an ideal machine for first time knitters...

Reader Claire Goodwin has asked us to help her to use her old Singer Merlin. Years ago she knitted on it constantly, but after several moves and a break to look after a growing family, she's come back to machine knitting. Unfortunately she's lost the manual and no amount of "fiddling" on her own will refresh the parts, so she's asked us to come to the rescue!

The Singer Merlin is a 5 mm gauge lightweight and portable plastic bed machine with 162 needles. It was supplied with a full range of accessories and clamped to the edge of a table in the usual way. It could be used for stocking stitch and manual patterning including lace, tuck, weaving and slip stitches plus pulled-up stitch patterns, Fair Isle and intarsia. Although specifically created for the baby and children's market, the Singer Merlin could knit up to a 38-inch chest garment using 4-ply yarn. Change the gauge and colour and you have its first cousin - the Singer Designer 2!

Claire bought the machine from Singer stand at an Ideal Home

Exhibition and remembers the salesman persuading her that she could "produce children's knitwear as if by magic with a Merlin". With a growing family to feed and clothe, she took the plunge and really enjoyed using it. She'd been a hand knitter and simply couldn't keep up with two needles!

She also mentioned that she came straight into the craft as a hand knitter, so she didn't have any pre-conceived ideas about machine knitting. The machine was sturdy and quickly gobbled up all the yarn she'd spent hours knitting by hand and she was thrilled with it. The kids just wanted plain sweaters with an odd stripe or two and she set up a production line in the school holidays.

She wondered if she was foolish to believe she could ever use it again, because machine knitting has moved on so much and Claire told us, "I think this one will stump you; I bet you've never heard of a Merlin, let alone know how to use it?". Wrong! Not only have we heard of it, but we also have the original manual and can get her knitting again.

SETTING UP

Let's remind Claire of the needlebed and carriage (see Fig. 1). All the basic accessories are provided with the machine (see Fig. 2) and Claire can obtain any that are missing from Sue Woolley. (We give Sue's address at the end of the article.) Although the machine is very lightweight, it must be clamped securely to a table that won't wobble (see Fig. 3).

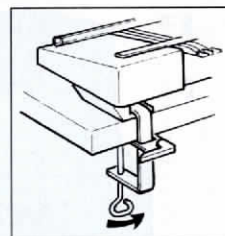


Figure Three - Machine clamped to table

THE CARRIAGE

The first thing Claire noticed was that the carriage seemed much stiffer to push across than it did 15 years ago.

"Am I just getting older", she asked?

Our first thought is probably "no" and the solution is simply to make sure she puts the carriage on to the needlebed properly.

Merlin

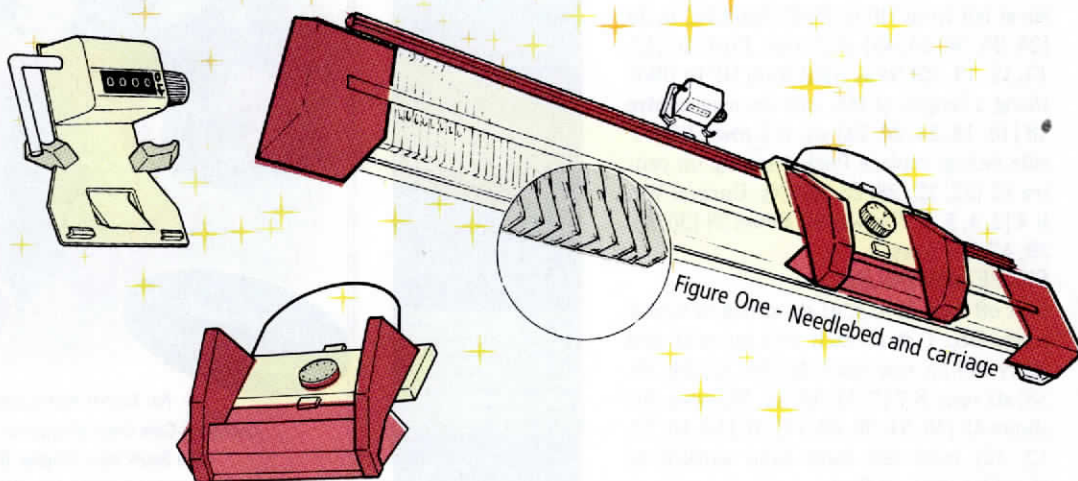


Figure One - Needlebed and carriage

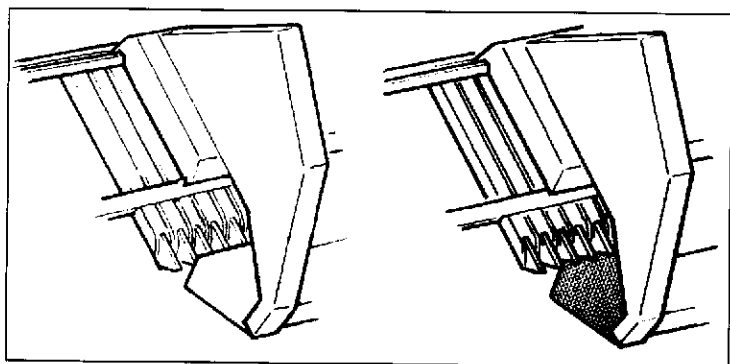


Figure Four - Correct position for carriage

The carriage slides on guide rails and can be removed from either end. The lower part of the carriage (called the knitting retainer) must be under the flow combs (see Fig. 4). If the carriage is ever so slightly high and not sitting flush with the needlebed, the retainer will press against the flow combs and not sit under it. This will make it extremely difficult to push the carriage across and almost impossible to knit.

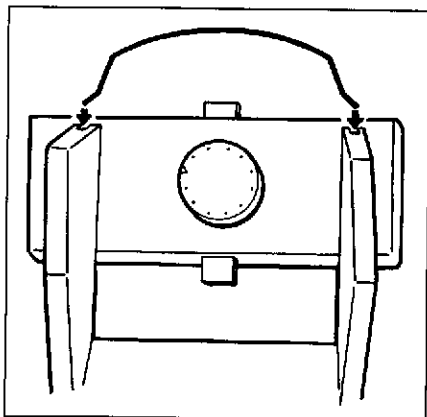


Figure Five - Row counter trip in correct position

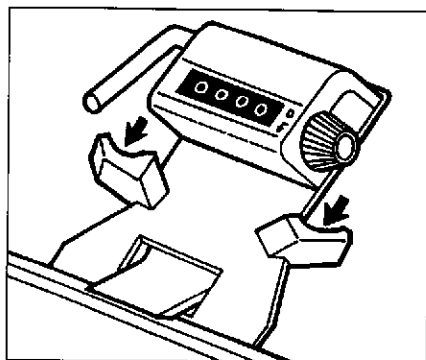


Figure Six - Pushing the row counter into position

THE ROW COUNTER

Before sliding the carriage into position, the row counter trip needs to be inserted in the two holes at the base of the handles (see Fig. 5) and the row counter fastened to the slide rail of the machine (see Fig. 6). Just position the two hooks on the row counter under the slide rail and tilt the row counter unit towards the machine without releasing the pressure. This will clip the row counter securely on to the machine. Claire also needs to check that the trip activates the row counter as the carriage moves back and forth.

NEEDLE POSITIONS

There are the usual four needle positions and they correspond to the markings on the needlebed (see Fig. 7):-

- * Position 0 is non working position
- * Position 1 is working position
- * Position 2 is upper working position
- * Position 3 is holding position

Claire may not have remembered that there's a needle selector switch at the back of carriage (see Fig. 8). When it's pushed out, needles come forward from working to upper working position (A) and needles in upper working position remain in the same position (B). When the needle selector switch is pushed in, needles in working position remain in place (A) and needles in upper working position are taken back to working position (B).

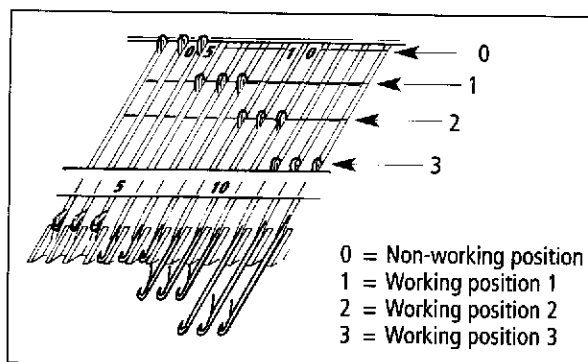


Figure Seven - Needle positions

TENSION DIAL

There's also the usual tension dial. It has 24 settings - from 0 to 12 - and there's also a halfway position in between with the following stitch sizes recommended:-

- * 0 to 3 for 2-ply yarns
- * 3 to 5 for 3-ply yarns
- * 5 to 7 for 4-ply yarns
- * 7 to 9 for Baby DK yarns
- * 8 and over for most DK yarns

The only other essential Claire will need to start knitting is some suitable yarn and a cast on comb. As the machine gauge is 5 mm, she may also have to order one from Sue Woolley if the original was also mislaid in one of her moves. So we suggest that Claire dusts off the machine and gives it a spring clean before next time. Finally, as promised, here's Sue's address:-

Sue Woolley
17 Mariner Way
Hemel Hempstead, Herts HP2 4RN
Tel:- 01442-219298 ■

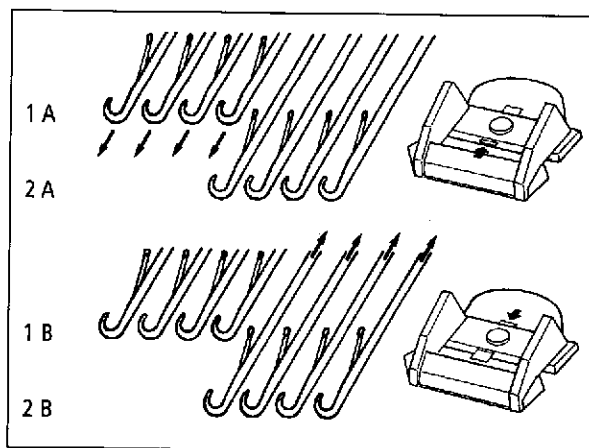


Figure Eight - Needle selector switch

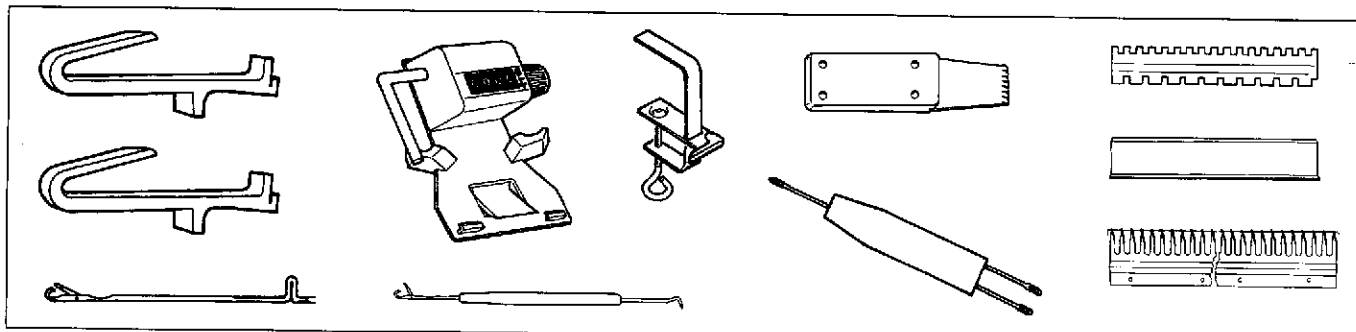


Figure Two - Accessories

Cut & Sew

Buttons and buttonholes

Debbie Kendall thought that this month she'd have a look at buttons and buttonholes on cardigans and jackets.

I have always found that making a buttonhole look neat if you work it in whilst you knit is a time consuming business. However, with a little practice you can machine sew some super-looking ones on any cardigan band.

CORRECT POSITION

First work out where the buttonholes will be positioned. Decide where both the top and bottom buttonhole will be and then space out the remaining buttons between these two markers, do this by "eye" and when you like the look of what you have done, measure the spaces in between the buttons and adjust so that they are all the same.

Mark these positions with a pin and then check that they are in the right place, so that the garment doesn't gape over the bust. (You may have to put in an extra but-



Figure Two

ton to overcome this.) I usually sew my buttonholes on a knitted band as vertical ones as the rib doesn't stretch so much lengthways as it does widthways.

THE RIGHT LENGTH

The next thing to do is measure the button and add between 3 mm and 6 mm depending on the thickness - the thicker the button the more you should allow. Now you can mark the length of the buttonhole on the knitted band. Mark very carefully and accurately using either a marking pen or pencil or use small running stitches, large tacking stitches are not accurate enough.

All the big decisions have been made but before sewing on the finished garment, always practice on a sample band to check that your stitching doesn't stretch the work. You also need to check that the length of the buttonhole is correct. On knitting, you will find that buttonholes need to be interfaced to strengthen the finish and give extra body to the surrounding fabric. However, this is very difficult when adding a buttonhole to a single ribbed band. Knitted fabric especially tends to stretch when sewn by machine, so here are some suggestions on how to overcome this problem. Try each suggestion and see which you prefer.

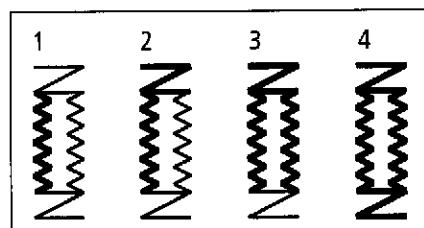


Figure One

TO SEW A BUTTON HOLE

First consult your sewing machine manual and read the instructions. Most manufacturers have set the automatic buttonhole feature to go forwards first then sew the bar before going back and finally sewing the second bar - but this isn't always the case! (See Fig. 1.)

To make a buttonhole look good, you always sew with a stitch that's very close together stitch. However, when sewing on knitting I find it better to have a slightly



longer stitch, which doesn't stretch the work so much. I also sew around the buttonhole twice to give a good "satin stitch" appearance. You will also find that by loosening the tension of the top thread, you'll improve the finished look.

CUTTING OPEN A BUTTONHOLE

Most manufacturers supply a buttonhole cutter in the accessory box (see Fig. 2). It has a safety cap, which can be removed and pushed on to the back of the knife to elongate the handle, making it easier to hold. Please take care when cutting the buttonhole. Start at one end by piercing the fabric at right angles until the tiny curved blade edge reaches down to the buttonhole. With the cutter more or less parallel to the fabric, push forward towards the middle, taking care not to cut the buttonhole stitching.

There's often a small coloured bead on the cutter, which serves as a guide. Stop when you reach the centre of the buttonhole then turn the knitting around and cut from the other end, again towards the middle. This will prevent nasty accidents if you "overshoot" the end!

BUTTONHOLES WITH STABILISER

For this method of working you would use Avalon, or any other wash away stabiliser.

- ★ Cut a small rectangle of Avalon just a little larger than the buttonhole.
- ★ Mark the size of the buttonhole on the Avalon and tack it in position on the right side of the band.
- ★ Sew the buttonhole as given in your machine's Instruction Manual.
- ★ Cut the buttonhole open carefully and check that the button will go through.
- ★ Spray the Avalon with water to remove it.

BUTTONHOLES WITH INTERFACING

For this method, you would use Stitch and Tear or any interfacing that you can tear away.

- ★ Cut a small rectangle of Stitch and Tear just a little larger than the buttonhole.
- ★ Mark the size of the buttonhole on the right side of the band.

On course!

Debbie's articles and workshops have inspired many readers so you might like to know that it's possible to learn at home with Debbie's individual help. You can enrol in one of her correspondence courses and learn by post. Alternatively, if you are a club leader or perhaps run a shop, why not get in touch with Debbie to discuss ideas for a really interesting workshop for club members or customers? Debbie's overlocker workshops are very popular!

CUT & SEW COURSE

You will be taught in easy stages and shown how to use this technique to make beautiful garments.

DECORATIVE TECHNIQUES

This course covers different techniques ranging from fancy welts through to cross stitch and appliqué, plus much more! Give your knitted garments that special look. The cost of the courses is modest and you can send for further details from Debbie at the address given below. A self-addressed and stamped envelope would be appreciated.

Debbie Kendall
32 Fortescue Road
POOLE, Dorset BH12 2LJ

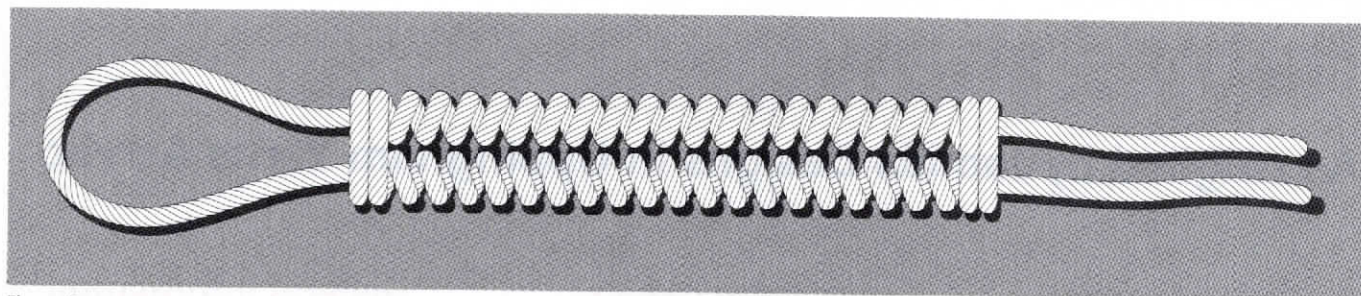


Figure Four

- ★ Tack the stitch and tear in position on the wrong side of the band.
- ★ Sew the buttonhole as given in your machine's Instruction Manual.
- ★ Cut the buttonhole open carefully and check that the button will go through.
- ★ Tear away the Stitch and Tear.

BUTTONHOLES WITH BUTTON THREAD

For this method, you sew over buttonhole thread and you need a buttonhole foot. Look through your accessory tray - it's the foot that has a spike at the back (see Fig. 3 below).

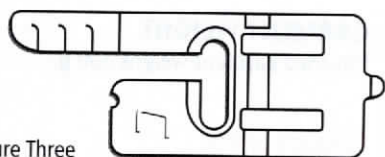


Figure Three

- ★ Mark the size of the buttonhole on the right side of the band.
- ★ Cut a length of buttonhole thread and place this over the spike at the back of the foot.
- ★ Sew the buttonhole as usual, but sew over the buttonhole thread (see Fig. 4).
- ★ On completion, pull the buttonhole thread so that the button hole is the correct size. Take the thread to the wrong side and sew the ends in.

HINTS & TIPS

I thought it might be helpful to summarise and give you a few general points to remember.

- 1 Always use a buttonhole foot.
- 2 The length of the buttonhole is the length of the button plus approximately 3 to 6 mm, depending on the thickness of the button.

3 The button must not extend over the band when it is done up. So if you are sewing a horizontal buttonhole, the space from the end of the buttonhole to the edge of the band must be just over half the size of the button.

4 Space the buttonholes evenly.

5 Always practise the buttonhole a few times on a spare piece of knitted band.

6 It is sometimes better to sew vertical buttonholes in rib as there isn't so much stretch.

I hope all this helps you to produce really professional buttonholes on your garments. As with other aspects of cut and sew, it can look daunting at first, but it really does work and you'll be amazed at how easy it is - once you've got into the swing of it! Until next time, happy sewing! ■

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Baby's shawl

An original by Jamilla Designs in Uppingham Yarns Acrylic

Pattern Information

MEASUREMENTS

Finished size 106 cm x 106 cm, 41¾ in x 41¾ in.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) The designer has used built in Pattern 1130 with two different techniques for the borders of the shawl. Tech 137 is used only for 10 rows, following a racking cast on to achieve the gently scalloped edge.

Knitting Instructions

MAIN CENTRE PIECE

Handle down. Orange strippers. Set up 160 Ns on each bed at centre of machine in WP for full needle rib.

* Cast on Tech 2 (work manually if you wish). Set RC at 000. Set lock on N/N and stitch size to 2/2. Using one end of MY, K 1 row. Set lock on CX/CX and stitch size to

PROGRAMME CONSOLE

Cast on 2.

Pattern A - 1130/137 - used for edge of borders only.

Pattern B - 1130/138 - used for centre piece and the main part of borders.

2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. RC shows 004. Cast on complete *.

Engage Stitch Pattern B. Set RC at 000. Set lock on N/KX and stitch size to 3½/3½. Using one end of MY, K 746 rows. Cast off.

BORDERS (KNIT 4)

Handle down. Orange strippers. Set up all Ns on each bed in WP for full needle rib. Arrange pushers under every N in WP on front bed. Cast on racking. Set RC at 000. Set lock on N/N and stitch size to 3½/3½. Rack one full turn to the left. Using one end of MY, K 1 row. Rack one full turn to the right. K 1 row. Cast on is complete.

Switch on console. Engage Stitch Pattern A. Set RC at 000. Set lock on N/KX and stitch size to 3½/3½. Using one end of MY, K 10 rows. Engage Stitch Pattern B. Set RC

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines. Owners of Duomatic 80 machines should adapt the instructions and use appropriate punch-cards and techniques.

MATERIALS

Uppingham Yarns 2/30s Acrylic

300 g in White (MY).

Approximately 4 metres of narrow ribbon (optional).

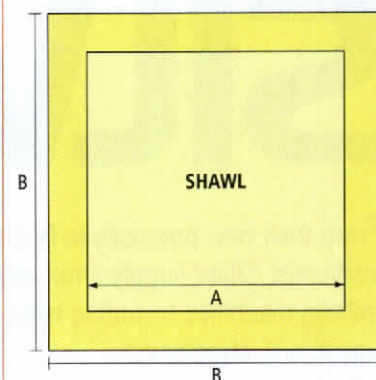
GARMENT WEIGHT

Finished garment weighs 300 g.

Diagrams

A = 80 cm

B = 106 cm



at 000. Set lock on N/KX and stitch size to $3\frac{1}{2}/3\frac{1}{2}$. K 60 rows, dec 1 st on each bed at each end on every 10th row. Switch off console. Set RC at 000. Set lock on N/N and stitch size to $3\frac{1}{2}/3\frac{1}{2}$, K 19 rows. Set stitch size to $5\frac{1}{2}/3\frac{1}{2}$, K 1 row. RC shows 20. Transfer back bed sts to front bed. Cast off.

CORD (OPTIONAL)

Handle down. Orange strippers. Set up 3 Ns on each bed in WP for full needle rib. Work as for Main Centre Piece from * to *. Set lock on CX/CX and stitch size to 4/4, K approximately 3000 rows. Cast off.

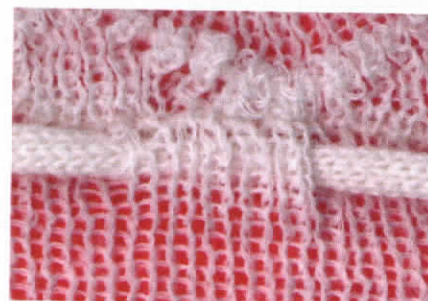
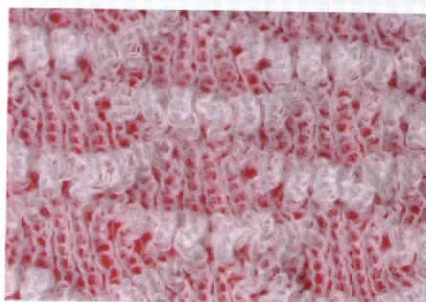
PRESSING

Gently steam and allow to dry. To accentuate the edge, gently pull each scallop and put a pin into each before steaming.

MAKING UP

With right sides together, pin a border piece to each edge of main centre piece and seam. Mattress stitch corner seams. Thread knitted cord or narrow ribbon with the aid of a small pin through the N/N section of each border, on wrong side mattress stitch ends together. Make a bow and sew to one corner.

The 3000 rows of cord is sufficient to thread through the shawl and make a bow, having threaded it through cut off excess, make a bow and over sew ends. ■



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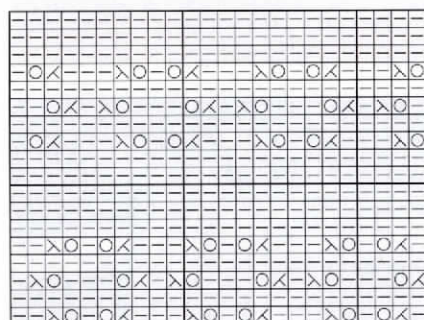
Playtime

New stitch patterns

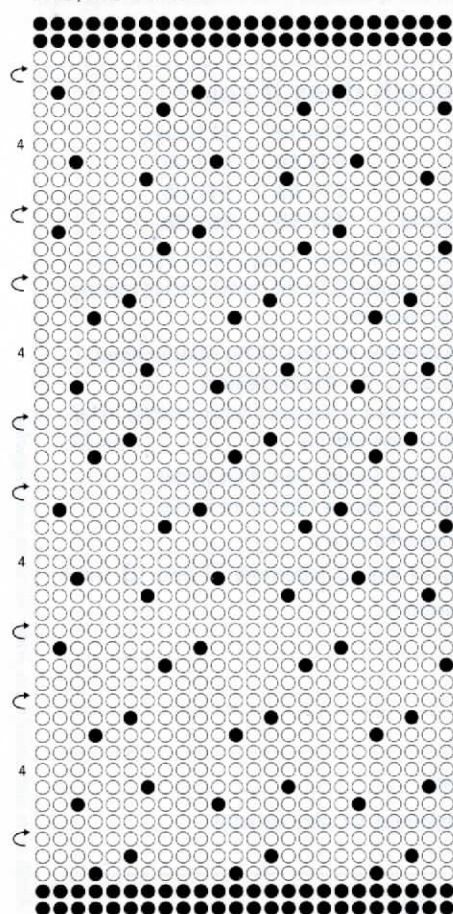
Many readers have asked us if it would be possible to include a selection of stitch patterns in the magazine. Most knitters have favourite garment design they use constantly, but would like new stitch patterns to add to their library. Beverley Ward starts with two favourites - lace and tuck.

LACE 505 ▼

We also used Bramwell's Artistic 4-ply Crêpe for Lace Pattern 505, but this time at Tension 5 on our Brother 965i machine. Remember to use plenty of claw weights when knitting this design or you'll find that you'll drop stitches!



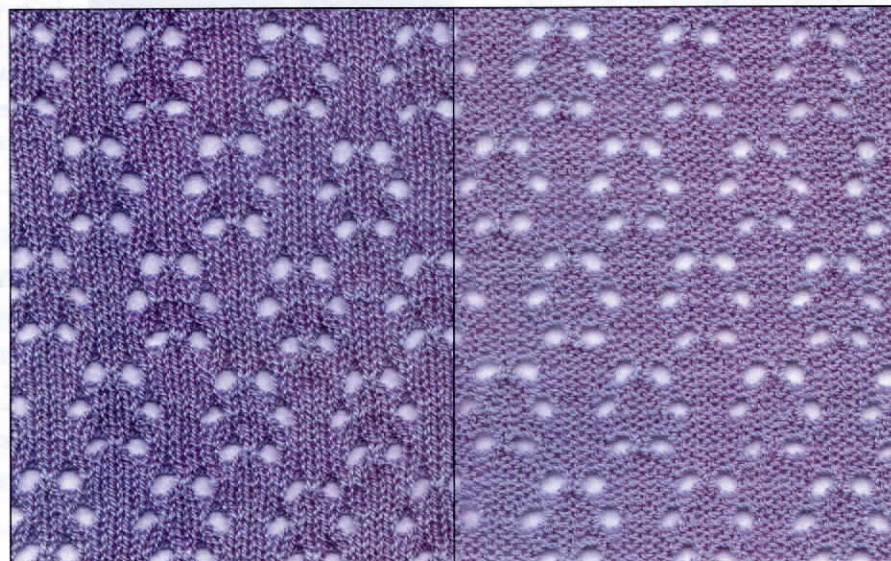
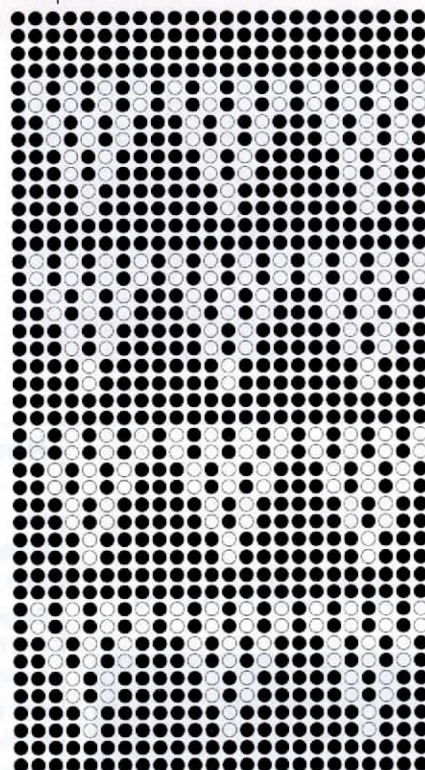
Lace pattern 505



TUCK STITCH ►

We used Bramwell's Artistic 4-ply Crêpe at Tension 6 on our Brother 965i machine. Pattern 600 is a beautifully textured tuck stitch design, which looks equally as nice viewed from the right or wrong side.

Tuck pattern 600



brother

The two lovely designs we bring you this month are included in a Brother Punchcard Pattern Book and we reproduce them courtesy of Brother UK.

Mercy mission to Moldova

Humanitarian aid

Reader **Frances Piper** and her husband **Brian** are keen knitters, with machines working morning, noon and night. She's told us about the knitting they do for a charity that's run by a trade union with help from some of its members' core businesses - Parcelforce, the Post Office and BT.

From time to time we all have a moan about our postal service, but it will probably come as news to many of you that Parcelforce, Royal Mail and BT supply the vehicles, fuel cards and staff for convoys of humanitarian aid from the UK. Together with the approval and support of all three organisations, company vehicles deliver aid directly to where it is needed, rather than leaving it in the hands of a third party for distribution. One major advantage is that the risk of aid falling into the hands of self-interested middlemen or politicians is eliminated.

The volunteers are usually members of the Community Workers Union (CWU). Many of you will know it as the old Union of Post Office Workers, but it has now expanded to include anyone working in the field of communications. Brian originally worked for British Telecom, then moved to the Post Office when the Bristol office closed.

He was treasurer of the Bristol branch of the CWU and played an active role until a serious heart problem curtailed his working life. At one time, Frances thought she'd lost him, but with lots of TLC and permanent medication Brian now helps her with the knitting.

Frances uses a Brother 840 (sometimes with a garter carriage) and 2/30s yarn; Brian prefers to knit with four ply and plods backwards and forwards on a 940 with a ribber. They both use an old 881 for such things as joining shoulders. Their personal contribution last year was a total of 175 garments, additional hand knitted and crocheted items such as blankets, sewn and quilted clothes plus items for hair and personal hygiene as well as toys. They use every scrap of yarn they are given and then dip into their own pockets to buy new stocks when this is used up.

The companies provide all the lorries for the convoy and supply the drivers with fuel cards. The volunteers are allowed time off work to go on the journey and although most of them use up some holiday allowance, no paid time is lost if the convoy takes longer than expected on the journey. As every penny donated is used towards this goal, the volunteers eat and sleep in their vehicles. This substantial generosity means that almost 100p in every pound donated is spent on aid and that's a remarkable achievement when one well-known charity admits that 2p in every pound received is used for aid and the other 98p is spent on administration!

Community Workers Union Humanitarian Aid (CWUHA) began in 1995, in response to harrowing television images of human suffering in war-torn Bosnia and the

52 ►



Mercy Mission to Moldova

- ◀ 53 comfortable for the coming winter and the work of the CWUHA will continue during the coming year.

Jack and Ron had dozens of bedding sets, mattresses and sheets, so it was decided to leave a quantity at the Centre. The Director of the Centre tried to explain the reason for such a place, but no verbal explanations were necessary because our eyes showed us all that we needed to know. Upstairs were two young girls, identified as girls by the dresses that they wore. They had had all their hair shaven off, presumably as a hygiene precaution. We found it so emotional, because these children were living in a Dickensian Victorian workhouse.

At last we were on the move again, desperate to get the job done. On the following day we all set off to our various orphanages, which had had been previously agreed. Some vehicles were to go to a home for girls in Hincesti, others to a boy's home in Orhei and a third group went to a very impoverished area called Bendery, which was recently the subject of a BBC documentary. Three of us went along with Chris, the ECT's Moldavian Director, to a family project in Cahul. There, they were trying to establish a programme of re-education and fostering so that they could keep the children out of orphanages.

First, I went to meet the girls in Hincesti. It was there that all the hassles faced on the journey and all my doubts and fears disappeared as soon as I entered the gates. The older girls gathered around us excitedly and it was a wonderful feeling. We were invited into the building to meet the less able-bodied. We were taken into a room with yellow walls, which matched the colour of a large fluffy chicken that I had taken with me from Glasgow. This seemed to amuse the kids, so I put it on a shelf for all to share.

Before me were cots of severely disabled girls of various ages and my instinct was to weep. I could feel the tears rushing through me but I stopped myself, as these girls didn't need tears - they needed love. I bent over into one cot and stroked the face of a girl who lay there. She appeared to be brain damaged, but as I stroked her and spoke softly she responded with a moan that signified pleasure. The girl in the next cot, around 18 months old, laughed with glee exposing a mouthful of teeth already rotting. Some of the girls were distressed and I desperately wanted to stay with them and help.

The words of a veteran of many convoys echoed in my ears.

"The worst time is when you have to leave and the feeling that you have not done enough. But remember that you have done your best and that is all that anyone can do."

I will hear those wise words in my dreams forever. A Polaroid camera was produced and the girls were ecstatic with the results

"The worst time is when you have to leave and the feeling that you have not done enough. But remember that you have done your best and that is all that anyone can do."

and will no doubt treasure this memento of our visit. Their delight was infectious and one young lady with Downs Syndrome kept hugging us and saying, "I love you". This is why we were here, not only for ourselves but as representatives of everyone back home.

The time came for us all to journey on to Cahul. It was another 100 miles, but was nothing compared with the 2000 miles it had already taken to get here. Here we

learned that not all the children in the homes were orphans. Their parents, who simply could not afford to feed them, abandoned many and some of their mothers had gone to the bigger cities to sell themselves to help the family survive.

As I mentioned earlier, our aid would help with the ECT's programme and the scheme's director, Veronique, introduced us to some of the families. Tears filled my eyes as their stories were told to us; it was a very humbling experience. We took care to donate some of the food, clothing and toys to the helpers as their families were also in need. The children were very polite! When invited to help themselves to the toys, they only took one each and soon the air was filled with the laughter of happy children - a tonic in any circumstance.

Ian was a member of our convoy and his young daughter had donated a remote controlled car. Ian decided that he'd like to give the car to a young boy who had been diagnosed with a tumour on his leg and whose mother was a widow. You can imagine the boy's delight! Another eight-year old boy called Alex stole my heart. He found me when all the official celebrations were over, introduced himself and told me that he loved me!

Next, we unloaded the vehicle and it was an amazing feeling. I felt privileged to be there, to witness first hand the delight of these people at the gifts they were receiving. I felt proud to be part of this humanitarian effort and all too soon, it was time to go. After many hugs and kisses plus promises of photographs and future visits, we headed back to Chisinau with a satisfied feeling inside.

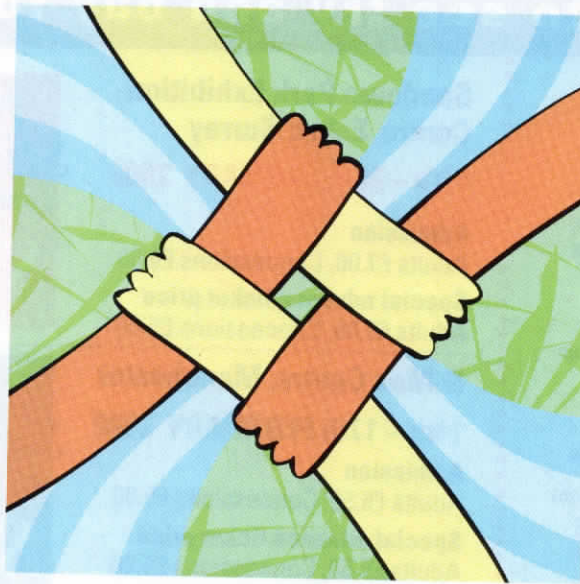
Back at base we met up with the rest of the team and many stories were exchanged. The aid on the back of the vehicle that Morris and I drove, had been left in a sealed





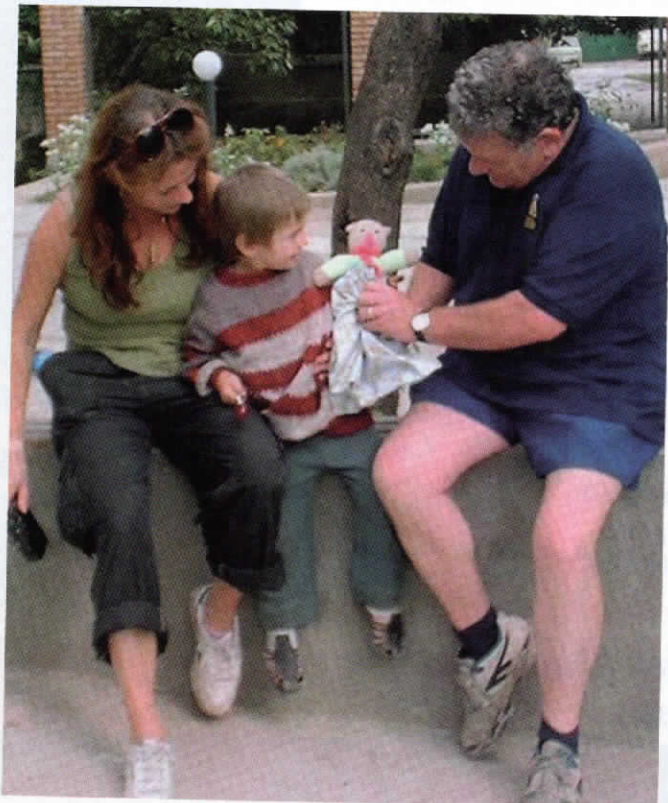
room in the city. The ECT workers would distribute it later amongst the several thousand families living below the Moldavian poverty line within the city. Believe me, this is as low as you can get. The team, which had visited Orhei, said that the Director commended them on the aid they had delivered. Previously, many of the children in his care had died due to lack of nourishment and what we had donated would undoubtedly save lives. It was a wonderful acknowledgement that our work is worthwhile.

After a day of rest and recuperation, the time came to begin the long journey home. There were many borders to cross, but time to reflect on a job well done and to give thanks for the comfort and well being of our loved ones at home. The trip back



was not without its ups and downs and we still managed to get lost a couple of times.

We arrived in Ijmuiden on time the next morning and said our emotional good-byes, as we headed home to different parts of the country. This was my first experience of an aid convoy and I'd like to personally thank every one of you, first of all for knitting, for supporting me and opening my heart to more than I can articulate in words. I salute all of you, you are stars and it is a privilege to be associated with you. ■



The Tolstoy Project - latest news

The latest information we have on the project is that the outside fabric of the building has been completely renovated. Where bars existed, double-glazing has now been fitted and the building has been made watertight. However, due to an overrun in the finances allocated for the exterior, the project has had to be suspended until further finance has been secured to complete the inside of the building. Should anyone wish to contribute goods or a donation to assist the charity, here's the address:-

COMMUNICATION WORKERS UNION
HUMANITARIAN AID

CWU Humanitarian Aid
409 Wilmslow Road
MANCHESTER M20 4NB
Tel:- 0161-248 9724



Frances adds, "I can assure you all that any donations contributed to the charity are utilised for needy children as a matter of course. My efforts will continue as long as I am able and in good health. The knitting machines will continue to chug away, morning, noon and night, like a production line!"

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APRIL

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***Belfast**

***Nottingham**

***Shepton Mallet**

MAY

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JUNE

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Sherborne

JULY

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Croydon

Alice's Get-together

AUGUST

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Southport

SEPTEMBER

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***Just Knitting**

OCTOBER

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***Birmingham**

***Scotland**

Bury

NOVEMBER

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DECEMBER

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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

***Free Tickets!**

If a show has a star (*) next to it, that means we're giving away Free Tickets in the magazine as a Special Offer to MKM Readers. Keep a look out in subsequent issues for more details!

Information

January

Esher - Knit, Stitch & Creative Crafts
Thursday 17th to Sunday 20th January, at The Exhibition Centre, Esher. ☎ 0117-907 1000.

February

G-Mex - Knit, Stitch & Creative Crafts
Thursday 14th to Sunday 17th February, at The G-Mex Exhibition Centre, Manchester. ☎ 0117-907 1000.

March

M-K Live! - The 5th Machine Knitting Live!
Saturday 2nd & Sunday 3rd March, at Summerbee School, Bournemouth. ☎ 01628-783080.

April

Nottingham - Nottingham M/K Show
Sunday 7th April, at the Harvey Haddon Sports Centre, Nottingham. ☎ 0115-922 3654.

April

Belfast - Knit, Stitch & Creative Crafts
Thursday 11th to Sunday 13th April, at The King's Hall, Belfast. ☎ 0117-907 1000.

Shepton Mallet - Knit, Stitch & Creative Crafts

Thursday 25th to Sunday 28th April, at The Royal B&W Showground, Shepton Mallet. ☎ 0117-907 1000.

June

Sherborne - Sherborne MKC Open Day 2002
Saturday 22nd June, at Gryphon School, Sherborne. ☎ 01963-34006.

July

Croydon - Summer Show
Saturday 20th July, at John Ruskin College, Selsdon, Croydon. Details from Anne Kent at annekent@ntlworld.com

Alice's Get-Together - Alice's Machine Knitting Get-Together

Saturday 27th July, at Chepstow Leisure Centre, Chepstow. ☎ 01594-562161.

August

Southport - Southport Knitting Exhibition
Saturday 24th August, at Birkdale High School, Birkdale, Southport. ☎ 01704-228430.

September

Just Knitting - The Just Knitting Show
Saturday 7th September, at Thornbury Leisure Centre. ☎ 0115-922 3654.

October

Birmingham - National Knit, Stitch & Creative Crafts
Thursday 3rd to Sunday 6th October at the NEC, Birmingham. ☎ 0117-907 1000.

Bury - Bury Knitting Show

Sunday 13th October, at the Castle Leisure Centre, Bolton St, Bury. ☎ 01628-783080.

Scotland - Knit, Stitch & Creative Crafts

Friday 18th to Sunday 20th October at the Royal Highland Showground, Ingleston. ☎ 0117-907 1000.

Market Place

General Conditions of Acceptance

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service. Whilst every effort is made to ensure that advertisements appear correctly, the publishers will not be held responsible for the consequences arising from errors or delay in publication.

It is the advertiser's responsibility to check that the first insertion of every series is published correctly.

Private advertisers cannot necessarily be expected to answer replies unless a s.a.e. is enclosed. Readers are strongly advised not to send money before checking that goods are still unsold and suitable for their requirements. Whilst every care is taken, we cannot accept responsibility for unsatisfactory transactions.

If you'd like any help or advice about advertising in Machine Knitting Monthly, please call us on 01628 783080

RPA Publishing, PO Box 1479
Maidenhead, Berks SL6 8YX
E-mail: rpa@surf3.net

ACCESSORIES

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Windsor, Berks SL4 2SD

☎ 01753-857009

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The Hague Linker £3.95 inc
Hague Video £14.95 inc
Brother 965, 950i, 950 & 910 Tapes £5.35 each, set of 3 - £15.50
Trade enquiries welcome
Diane Bennett
9 Huntley Grove, Nailsea
BRISTOL BS48 2UQ
Website:- www.dbknit.co.uk

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BOOKS FOR

Exclusively E6000 Pattern Book B
£5.00 inc p&p.

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New ... Exclusively E6000 Pattern Book D £5.00 inc p&p.

Alice's Duomatic Video
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Alice's Duomatic Baby Book
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KNITTERS

Alice's Duomatic Book C
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Alice's Learn to Love your Forma
£2.00 inc p&p

Knitting Machine Journal (standard gauge) £6.00 for 4 issues

Pusher Aligning Tool £6.00 inc p&p.

E6000 Journal £10.00 for 6 issues

Sample copy of Journals £1.50 each
- State clearly which

All above and more only available from
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★ BOUGHT & SOLD - MODERN KNITTING MACHINES, ribbers and accessories bought & sold. We buy, sell and part-exchange. Also repairs, tuition and yarn. Heathercraft ☎ 01293-851339.

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★ Coned yarn - magazines - publications
★ Machines/ribbers wanted for cash ★
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Finance arranged - details on request
All major credit/cash cards accepted

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Ormsby Road
MIDDLESBROUGH TS3 0HB
Tel 01642-219450
See our website at
www.kc knitting.co.uk

Advertising Copy

Please send all copy to:-
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PO Box 1479, Maidenhead
Berkshire SL6 8YX

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E-mail: info@stalhamcraft.co.uk

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Plymouth, Devon PL3 6BY

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PASSAP, HAGUE

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FORSELL, HUSH KNIT
YEOMAN, TRUMATCH

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Tel:- 01634-841597
or Fax:- 01634-815920

E-mail:-
cbullock@ccbsewing.co.uk
CLOSED ALL DAY WEDNESDAY

MACHINES FOR SALE

KNITMASTER 700 knitting machine with ribber, lace carriage and linker; Hague linker; Brother 891 machine with ribber, intarsia carriage, yarn brake, linker and double bed colour changer plus Singer overlocker. All reasonable offers considered. ☎ 01279-834837 (Sawbridgeworth).

Notice to advertisers

THE BUSINESS ADVERTISEMENT (DISCLOSURE) ORDER 1977

Came into effect on 1 January, 1978 and requires all advertising by people who sell goods in the course of business to make the fact clear. From the date consumers should be able to tell whether an advertisement relates to the sale by a trader or a private seller. It is the responsibility of the advertiser to comply with the order. It is an offence for which you may be prosecuted not to advertise the fact you are a trader.

Market Place

MACHINES FOR SALE

PASSAP DUO 80S (with pushers on front bed) plus Deco, two colour changer, U70 and U80 locks, punch, Forma and books, buyer collects, £100. ☎ 0161-483 2055 (Stockport, Cheshire).

TOYOTA 501 knitting machine with ribber, intarsia/lace carriage, table, spare needles, manuals, patterns, punchcards, books plus extras and bargain at £150 ono. ☎ 01305-833609 (Weymouth).

KNITMASTER 700 knitting machine with ribber and table, very good condition, £150. Hobby chunky machine, £20. ☎ 01932-788394 (not mornings) (Staines, Middlesex).

HOBBYLOCK 797 electronic overlocker, hardly used, £300. Brother KH230 chunky knitting machine, hardly used, £100. ☎ 0121-455 8269 (Birmingham).

POWERKNIT motor drive with stand, foot control and countdown, very good condition, £175. Reluctant sale forced by move so all offers considered. ☎ 01452-864945 (Tewkesbury).

KNITMASTER 151 chunky knitting machine, £30. Hague hand linker, £35. Both with instruction books and in excellent condition. ☎ 01924-253289 (Wakefield).

BROTHER KH950i electronic knitting machine with ribber, Knit Leader, colour changer, garter carriage, transfer carriage, wool winder, PPD, table, video and many extras, little used, all in excellent condition and boxed, cost £2200, will sell for £850 ono. ☎ 01373-465063 (Frome, Somerset).

MACHINES FOR SALE

PASSAP DUO 80 with four colour changer, U100E, transfer carriage, Form Computer, Deco, punch and cards, Alice Wilmshurst instruction video, instruction book plus patterns, rheumatoid arthritis forces sale hence £300 ono. ☎ 01923-223655 (Watford).

PASSAP E6000 knitting machine with video, books, Tricofit (new) and U70 transfer carriage, £600 ono. Handbook of Machine Knitting by Janet Nabney, £50. ☎ 0118-962 7124 (Wokingham).

BROTHER KH840 with ribber, knits tuck and slip stitch plus weaving and includes Knit Leader, intarsia carriage, lace carriage, single and double bed colour changers, punch and punchcards, Keyto cabinet, books and magazines, £280. ☎ 01908-679698 (Milton Keynes).

PASSAP DUO 80 with Electra motor and countdown, four colour changer, Form Computer, U80, complete with punchcards, pattern books and manuals, £399. ☎ 01206-242442 (Colchester).

SINGER 9000 complete with screen and motor, transfer carriage and instruction books plus extras, £450 ono or will exchange for motor to fit Brother 890. Four videos for Singer machines, £20. ☎ 01684-566212 (Malvern Wells).

BROTHER KH860 punchcard machine with KR850 ribber, lace carriage, intarsia carriage, linker, wool winder, punchcards, manuals, Keyto teak machine cabinet, £650. ☎ 020-8923 1897 (London E17).

BROTHER 970 with ribber, £700.

MACHINES FOR SALE

Knitmaster 150 chunky machine with ribber and pattern box, £85 ono. ☎ 01664-812579 (Asfordby).

SILVER REED EC1 and **PE1**, both hardly used plus AG20 never used, any offers? ☎ 01807-500312 (Aberlour).

BROTHER KH260 chunky punchcard knitting machine with ribber, new condition, £250 ono. ☎ 01252-549412 (Farnborough, Hampshire).

BROTHER KH881 with KR850 ribber, Knit Leader, cabinet, lace carriage, intarsia carriage, transfer carriage, single and double colour changers, garter bar, tools, manuals, strip light plus large selection of branded yarn, all in excellent condition, £300. ☎ 01482-836107 (Hull).

SILVER REED 840 knitting machine with ribber, EC1, PE1 and various accessories including double table, colour changer and transfer carriage. Age and illness forces sale hence bargain price of £550. ☎ 01291-629231 (Chepstow).

BROTHER 950i with ribber, motor drive unit also suitable for chunky machine, garter carriage, double bed colour changer, PPD plus Brother chunky punchcard machine with ribber, garter bars, intarsia carriage, books and extras to include DesignaKnit (without lead), the lot for £700. ☎ 01704-500349 (Southport).

PASSAP MODEL BOOKS, collec-

MACHINES FOR SALE

tor's item, Nos. 3, 4, 5, 10 to 18, 29 to 56, £29. Duet magazine packed with Passap information, 15 copies from 1990 to 1995; Swiss Knitter issues 1 to 6; European Collection 3 the lot for £12. Prices include p&p. ☎ 023-9273-6181 (Southsea).

TOYOTA 901 knitting machine with new ribber plus spare 901 for needles etc., instructions and yarn included for £200. Singer Computer with instructions, £40. Singer 2600 punchcards, £10. ☎ 01903-511650 (Milton Keynes).

Advertising Copy

Fax your ad copy to:-
RPA PUBLISHING
on 01628-633250

PATTERNS

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- Book 74** Garter Carriage Summer Splendour **£5.00**
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Brooklyn, Ruthin Road, Bwlchgwyn
WREXHAM LL11 5UT
Tel:- 01978-757461 Fax:- 01978-721112
E-mail:- busybeebasics@compuserve.com
Website:- www.busybeebasics.co.uk

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Mrs A Golding

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newsagent...

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for me starting with the next
issue and continuing until
further notice.



Postcode

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PATTERNS

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 Beryl Jarvis 01664-850418
 Alice Wilmshurst 01594-562161

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 Jamieson & Smith 01595-693579
 Lords Sew-Knit Centre 01254-384171
 Metropolitan 01270-628414
 Nutshell Knitting Centre 024-7636 1478
 Phone-A-Cone 0131-337 2944
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To: Advertising Department, Machine Knitting Monthly,
 PO Box 1479, Maidenhead, Berkshire SL6 8YX.

Advertisement copy to read as follows (to a maximum of 30 words please):-

Tel No:

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The details in the shaded area below will not appear in the magazine:-

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☐ I enclose my cheque/PO in the sum of £6 (inc VAT)

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Market Place

TUITION

Cut & Sew

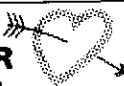
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Dorset BH12 2LJ

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Use Alice's new
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£36 including p&p

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Knitting Machine Journal
Hawthornes, Whitecroft,
Forest of Dean
Gloucestershire GL15 4PF
Tel:- 01594-562161
E-mail:- aliceknit@aol.com

TUITION

★ NEW! ALICE'S DUOMATIC VIDEO No.3, £36.00 inc. postage from Alice Wilmschurst. "Haw-thornes", Whitecroft, Forest of Dean, Glos GL15 4PE. ☎ 01594 562161 (Glos). E-mail: aliceknit@aol.com

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PERSONAL SERVICE
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22 North Street East
Uppingham, Rutland LE15 9QL

PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

We sometimes give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s

16, 17 & 18 are thick yarns

Fine, medium and full bodied Aran knitting yarn including 12/8s

19, 20 & 21 are extra thick yarns

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